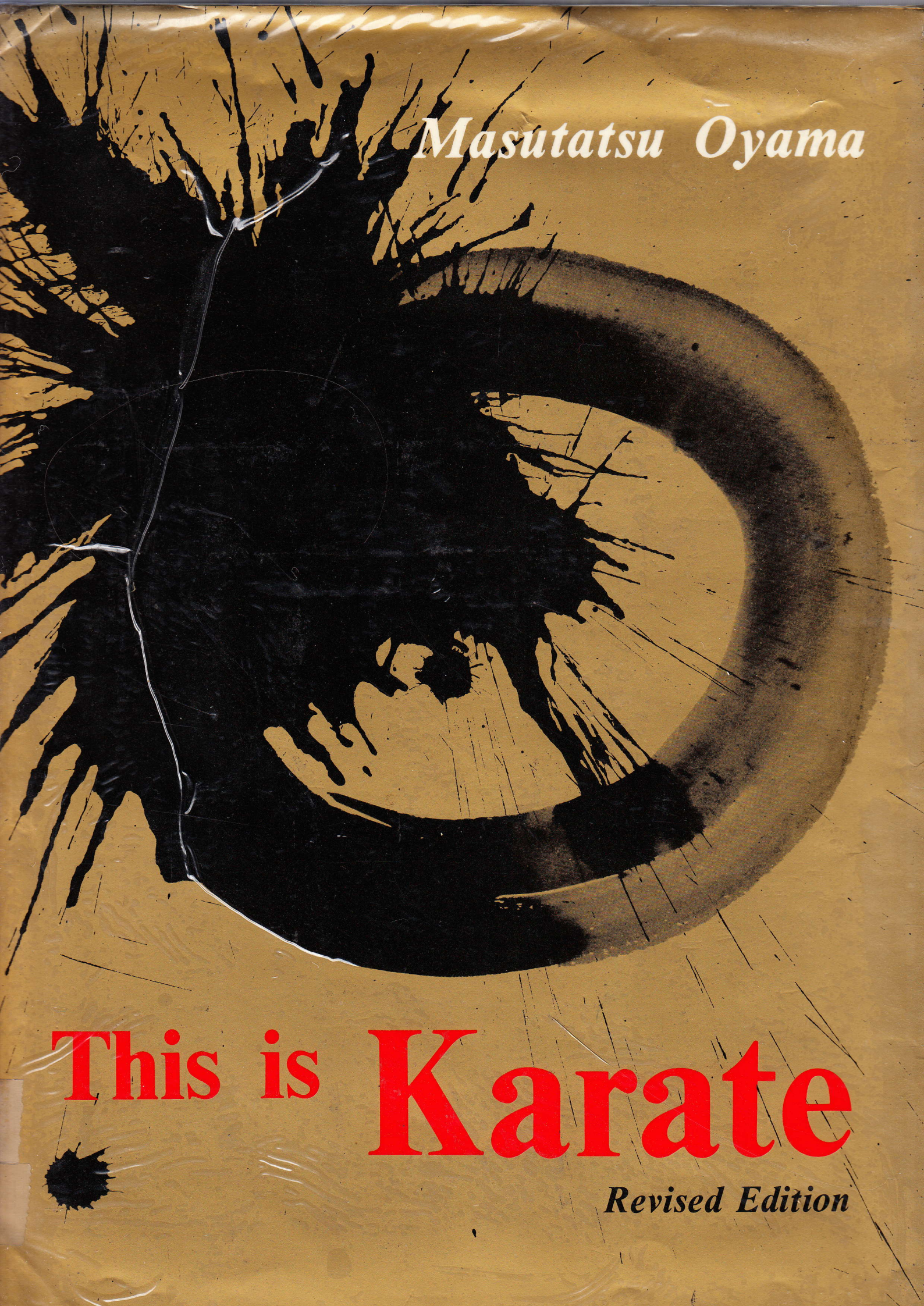

Masutatsu Oyama

This is Karate

Revised Edition

OYAMA

THIS IS KARATE
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HEADQUARTERS
STACK

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KARATE, the fountainhead of the Japanese warrior code and today a subject of worldwide interest, is one of Mankind's most priceless pieces of wisdom. Everyone prizes the sort of incredible strength the karate master uses to smash wood and stone with his bare hands, because it is a sort of magic that brings the impossible into the realm of possibility. Though the history of karate is long, its power and techniques are forever new. Karate extends back to Man's origins and continues in usefulness to the present.

As a means of defense, karate has a vigour and power that other martial arts lack. Conceived from the wisdom and strength that made life possible for Man's ancestors, karate has fused with modern rationality to become a truly miraculous art of self-defense.

Karate has been the last stronghold of defense for tens of thousands of people; it can be yours too.

In this book, Masutatsu Oyama, a karate master standing at the very pinnacle of today's karate world, makes available to everyone the essence of his thirty years of karate study and training. Mr. Oyama poured his whole being into writing this book and has included a large number of special techniques. There are two thousand photographs in this massive work, which took four years to complete from planning to final production.

Oyama karate begins and ends with points and circles, in which lie the miraculous strength and the life of the system. Through these points and circles, a sense of flowing motion calls forth dynamic waves and creates great billows of strength. Mr. Oyama, whose psychology is based on zen Buddhism and Shinto, has developed a karate that is serene in movement, and refined and stable in form. In this book, the reader will find revealed many of the mysteries of the martial arts, the true aim of which is peace and freedom.

For the first time, in this book, you will have before your eyes the entire content of the karate that has aroused interest and excitement throughout the world. We can safely say that no other karate book will ever present so much of the real meaning and value of this outstanding art.

Karate is strict, but with a little speed, its magic can transform your entire body into a weapon. The inner meaning of karate lies in an instantaneous explosion of life force.

This book will not only delight those who have an interest in karate, but it will also be a novel and colorful source of endless interest to thousands of readers who will see how consummate human skill, combined with life force and explosive power, can make the impossible possible.

---

368 pages with more than 2000 gravure illustrations, many diagrams, and sketches. Photographs were taken mainly by a multi-stroboscopic technique initiated for this purpose. In addition, 29 chapters of text explain karate completely for primary students as well as for the more advanced, and also for the general reader. Cloth-over-boards binding with laminated jacket and slipcase. Library of Congress Catalog Card Number 65–17218, ISBN–0–87040–254-4

04336180

About the Author: MASUTATSU OYAMA was born in Wa-Ryong-Ri Yong-chi-Myo'n Chul Na Do Korea in 1923, and completed middle school in Seoul. In 1938, when he was 12 years old, he came to Japan to live, where in 1941, he entered the Tokyo Takushoku University. Oyama had mastered the Eighteen Techniques of Chinese *kempo* while he was still in his homeland. When he came to Japan, he became a pupil of Gichin Funakoshi, the man who introduced karate into Japan, and soon achieved the status of a second-grade (*dan*) karate master. He interrupted his college education when he was drafted into the military in 1943, but he continued his karate studies with Sodeiju, then karate instructor at the Goju school. By the time the war was over, he had become a fourth-grade karate master.

Though, when World War II was over, he temporarily volunteered to assist his native land in its recovery, because of the conflict that soon followed between North and South Korea he gave up these efforts and concentrated on karate. In 1947, after he had won the All-Japan Karate Tournament, he resolved to live his life in the way of karate and determined to follow the doctrines of its way.

After 1948, for a full three years, he secluded himself from human society, devoting himself completely to a life according to the precept of zen. He lived in temples and in the mountains and subjected himself to the disciplines of the martial arts both night and day. Through such rigorous training as seated meditation under waterfalls, struggles with wild animals, and smashing trees and stones with his bare hands, Oyama refined not only his doctrine of karate, but also his own mind and body. When he had completed this course of rigid discipline, his self-confidence returned to him.

In 1951, he returned to civilization from his mountain retreat to teach the true meaning of karate to the world. His amazing techniques, manifested most dramatically in his ability to rip the horns from bulls, caused a sensation in the karate world. The renown of Oyama karate flashed abroad with such speed that a training hall soon became necessary for the many students clamoring to be trained in the Oyama way.

Oyama's 1952 karate tour of thirty-two of the United States met with great success. In 1956, he toured Southeast Asia, and in 1962, starting in Europe, he went around the entire world establishing training halls for the Oyama karate method. Now Oyama karate halls number 17 in the United States and 76 in 16 other countries of the world. The number of students already exceeds 100,000. In 1958, for the sake of these students, Oyama published his first karate guide book, *What is Karate?*

In Japan, the first Oyama training hall, the Kyokushin Kaikan, opened in 1955, and in 1964 a new five-story hall, with present Prime Minister Eisaku Sato as honorary chairman, began carrying on the master's training program. Masutatsu Oyama is the most outstanding teacher of the real meaning of karate, not only in Japan, but in the entire world.

PRINTED IN JAPAN

JAPAN PUBLICATIONS, INC.

ISBN 0-87040-254-4

This is KARATE

This is

KARATE

by MASUTATSU OYAMA

JAPAN PUBLICATIONS, INC.

130187WDL

translated by
RICHARD L. GAGE

photographed by
AKIRA KOTANI

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Published by
Japan Publications, Inc., Tokyo • New York

Distributors:
UNITED STATES: *Kodansha International/USA, Ltd., through Harper & Row, Publishers, Inc., 10 East 53rd Street, New York, New York 10022.* SOUTH AMERICA: *Harper & Row, Publishers, Inc., International Department.* CANADA: *Fitzhenry & Whiteside Ltd., 150 Lesmill Road, Don Mills, Ontario M3B 2T6.* MEXICO AND CENTRAL AMERICA: *HARLA S. A. de C. V. Apartado 30–546, Mexico 4, D. F.* BRITISH ISLES: *Ward Lock Ltd., 82 Gower Street, London WCIE 6EQ.* EUROPEAN CONTINENT: *Fleetbooks, S. A., c/o Feffer and Simons (Nederland) B. V., Rijnkade 170, 1382 GT Weesp, The Netherlands.* AUSTRALIA AND NEW ZEALAND: *Bookwise, 1 Jeanes Street, Beverley, South Australia 5009.* THE FAR EAST AND JAPAN: *Japan Publications Trading Co., Ltd., 1–2–1, Sarugaku-cho, Chiyoda-ku, Tokyo 101.*

Library of Congress Catalog Card Number 65–17218
ISBN 0–87040–254–4

First edition: March 1965, Reprinted October 1965, March 1966; August 1966; November 1966; April 1967; September 1968; April 1970; June 1971; September 1972.
Revised edition: December 1973. Reprinted June 1974; August 1975; August 1976; January 1978; Second revised edition: April 1980; Fourth printing; June 1984.

Printed in Japan

foreword

Recently the Japanese martial arts have been coming in for careful study in many countries throughout the world, and the number of their admirers and practitioners is increasing daily. An indication of this condition was the appearance of judo, for the first time as a competitive sport, in the 1964 Tokyo Olympics.

We can imagine that the dissemination of these martial arts among the peoples of the world is the result of an understanding of their value as both moral cultivation and physical training. At the same time, however, we must take notice of the enthusiastic efforts of the teachers of the martial arts to spread their knowledge to other countries.

Masutatsu Oyama is certainly an outstanding representative of this type of teacher. From his earliest years, he has shown astounding natural talent and strength, and today he stands at the very pinnacle of the Japanese karate world. In addition, he can probably be considered one of the greatest figures in the martial arts that this century has produced. He has made many pilgrimages throughout the world to foster the spread of karate, to which he has been and is devoting his whole life.

The present work represents the culmination of this man's outstanding career.

Even if you have doubts as to whether it is possible to put all of a martial art or a sport into one work, as you turn the pages of this book, the enthusiasm of a man who has devoted himself completely to karate will come flowing out like a torrent. Oyama's devout prayer to make karate accessible to everyone in every nook and cranny of the world is apparent in every photograph and every word of this book and is a real example of the impossible made possible.

Without hesitation I recommend Masutatsu Oyama's This Is Karate *as unparalleled, even in the general publishing field, and I earnestly hope that it will help further the realization of this man's dream.*

February 1965

EISAKU SATO
Honorary Chairman,
Japan Karate-do Kyokushinkai

preface

Ten years ago, I published my first book, What Is Karate?, *and since that time I have received mountains of letters from karate masters and friends abroad, all asking for a new, more profound, more exhaustive work on karate. This book, based on my thirty years of devotion to karate and its true meaning, is my answer to all of these requests. I hope it will be the definitive work on karate. Even so, to pour all of the rich meaning and depth of karate into one volume proved to be impossible. Tens of volumes lack sufficient space to do true justice to the subject. Moreover, not only in karate, but in all the other martial arts, sports, and perhaps any number of other techniques, simply reading a book and studying is not enough to enable one to say that he has mastered the art. Before you can be a teacher you must have been a pupil. The high costs of book production were also an important limiting factor.*

Despite these restrictions, I did not give up my original plan to include the best of karate in one volume. Of course, my own pupils and karate teachers from many other countries have cooperated with me. Embassies in many countries, too, have been of assistance. In addition, I have had frequent occasion to refer to, examine, and consider the opinions of the editorial staff of the publisher, the photographers, and the translator, in repeated conferences, and editorial meetings. Incidentally, it required 950 days to take the some 10,000 photographs that appear in this book and 730 days to write the 1,700 written Japanese sheets of the manuscript.

What is the really essential meaning of karate? This question has deep spiritual connections with the problems of being a good human, a good member of society, and a good family man. Today's karate, in which there are a variety of problems, is in great need of reformation. In this book I intend to do my best to include for the karate beginner the full essence of karate and all of its techniques, even to the direction karate must take from now on. Although my wishes concerning this book are unlimited, spatial limitations forbad the use of a large part of the Japanese manuscript I had prepared; nevertheless, we have put our whole hearts into creating this book and earnestly hope that it will satisfy the readers' needs.

In writing this book, I have not been prompted by the desire for money or fame. My one wish is that this work will serve as a monument in the karate world and will be a source of authoritative information for any reader who is earnestly seeking to know the way of karate.

In conclusion, I would like to say that the enthusiastic assistance and support I received from the embassies in Japan of a number of countries, made the publication of this book a pleasure, despite the vast expense involved, I should also like to take this opportunity to thank the president of the Japan Publications Trading Co., Masakatsu Mochizuki, the editorial staff, the photographers Akira Kotani and Jushin Matsumoto, and the translator, Richard L. Gage, for their sincere efforts toward the completion of this work.

January 1965

MASUTATSU OYAMA

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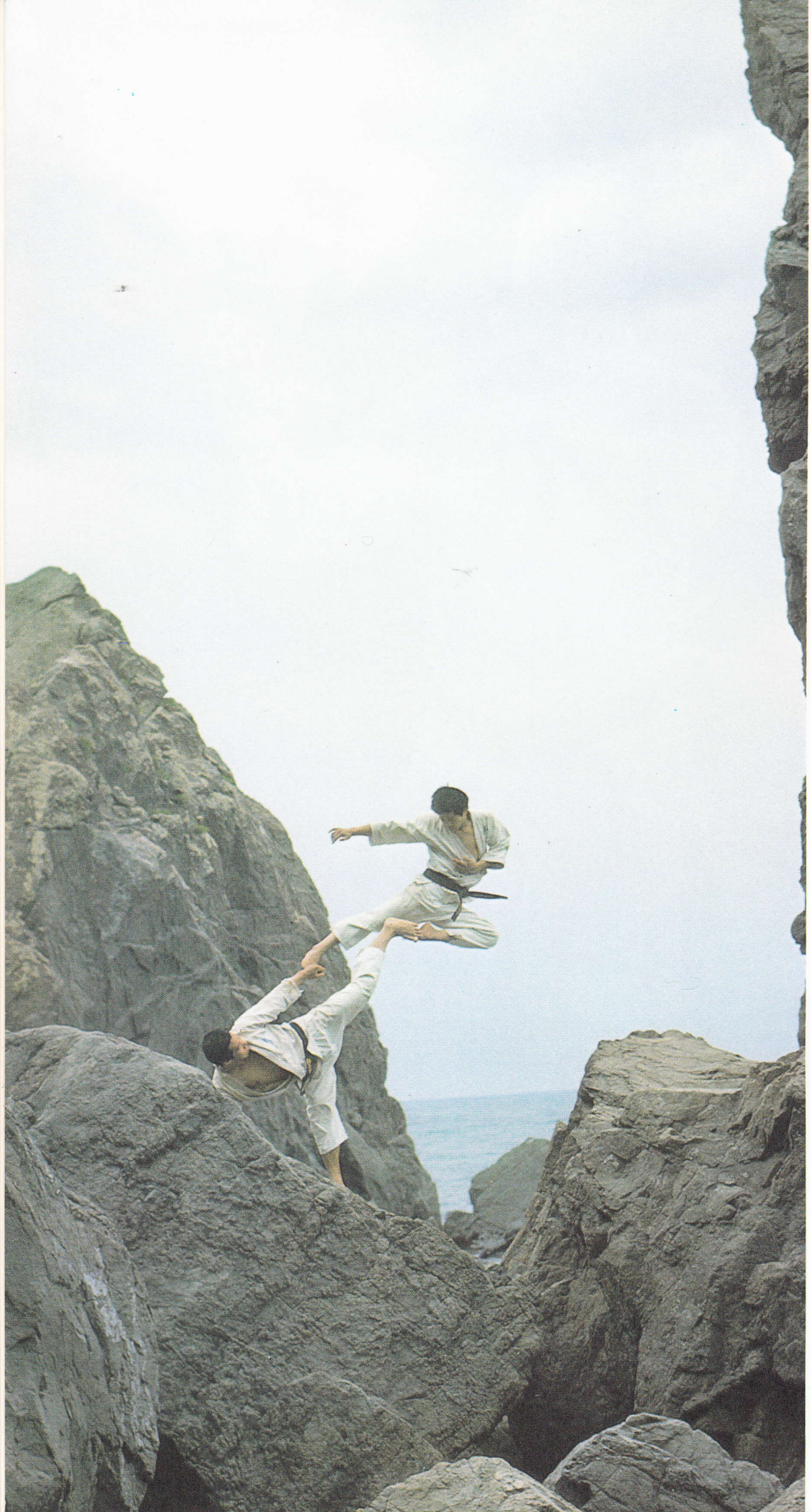
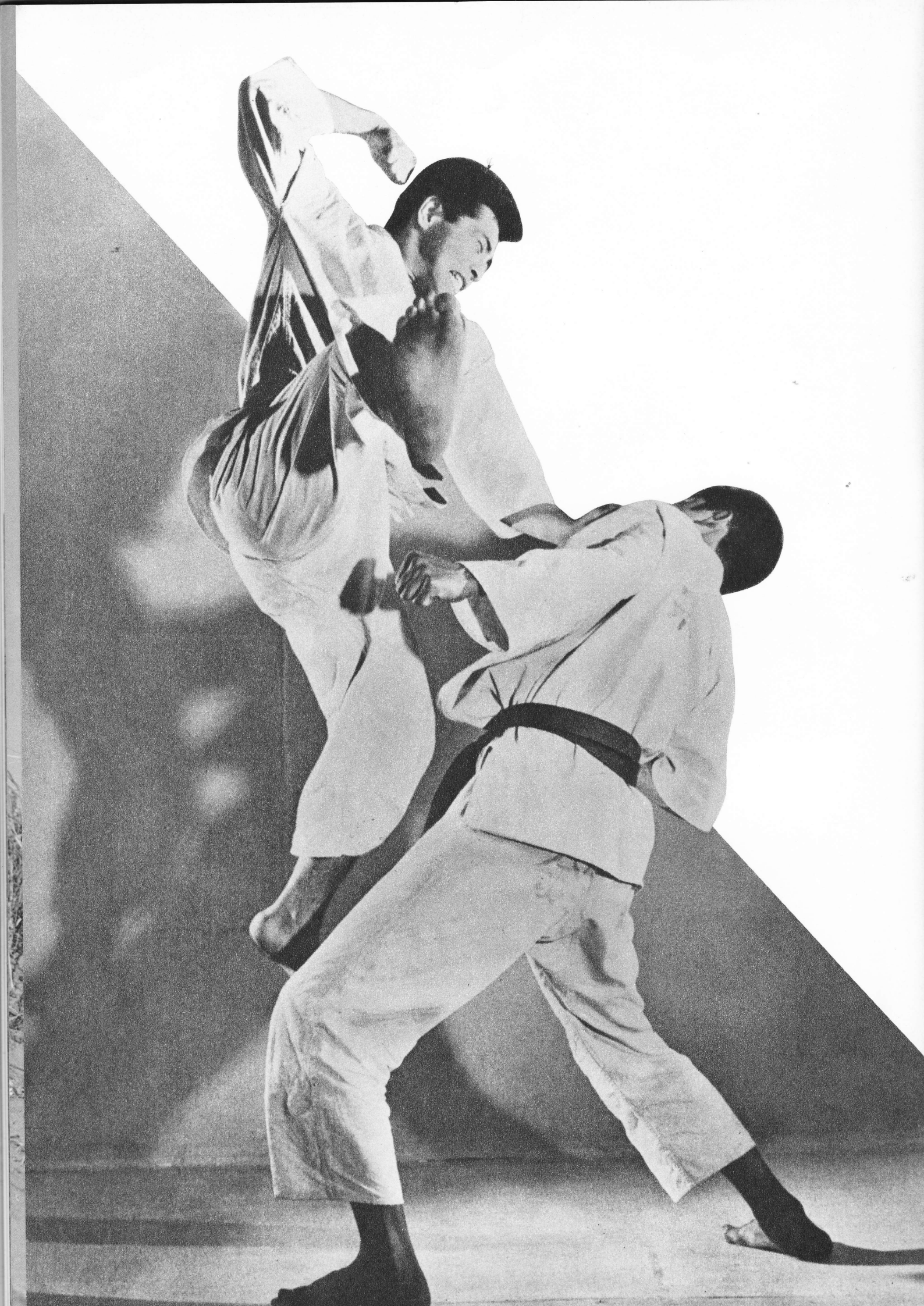


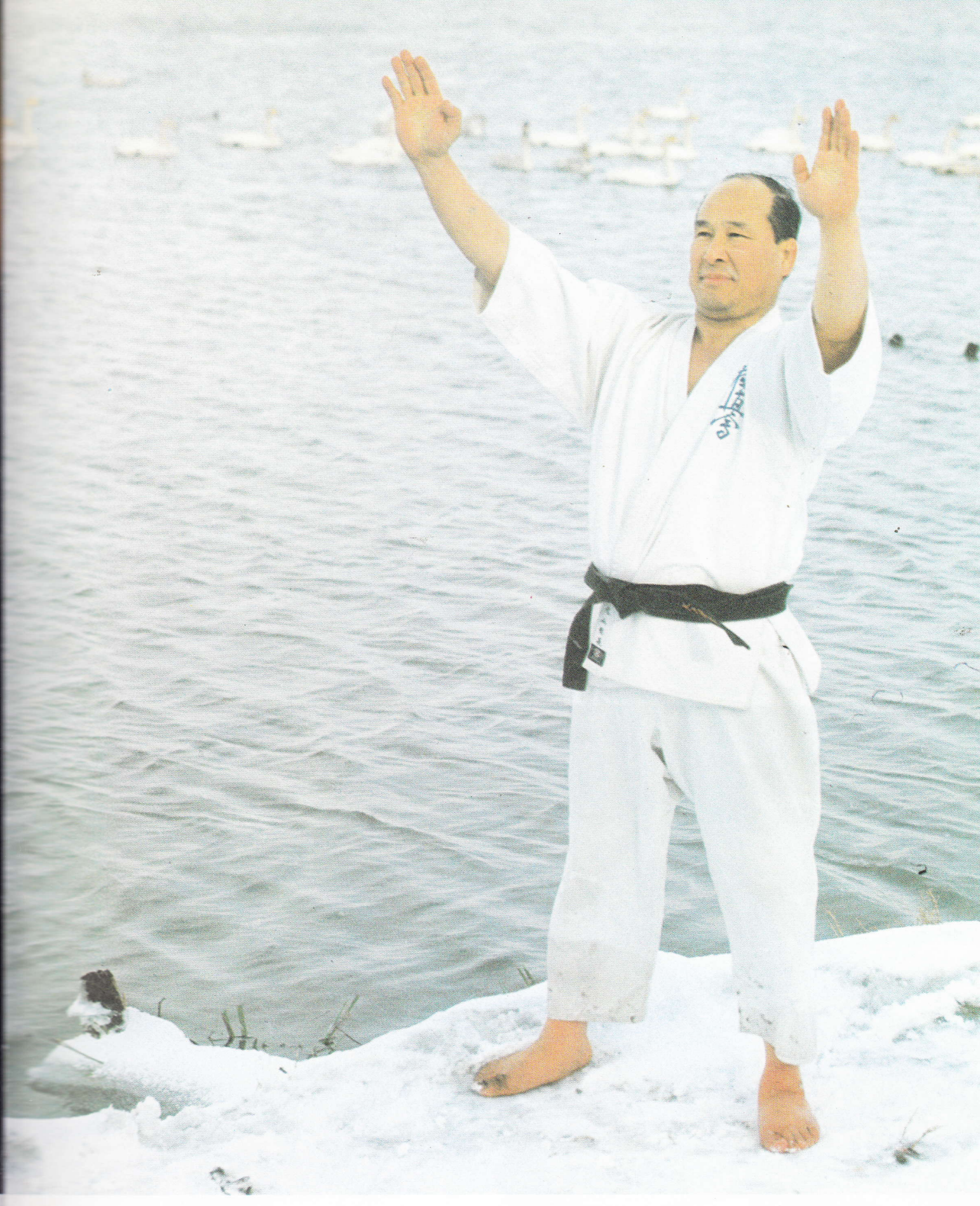
A jumping kick. The kick, together with the thrust and the block, is one of the most important karate techniques. The jumping kick shown in this picture demands highly advanced technical skill, since one must start at a complete standstill and, while executing the difficult jump to about the height of an opponent's back, kick to his face. It takes a good deal of study to be able to do this keeping the leg stretched out straight and without losing balance, (see Chapters Seven and Nine).

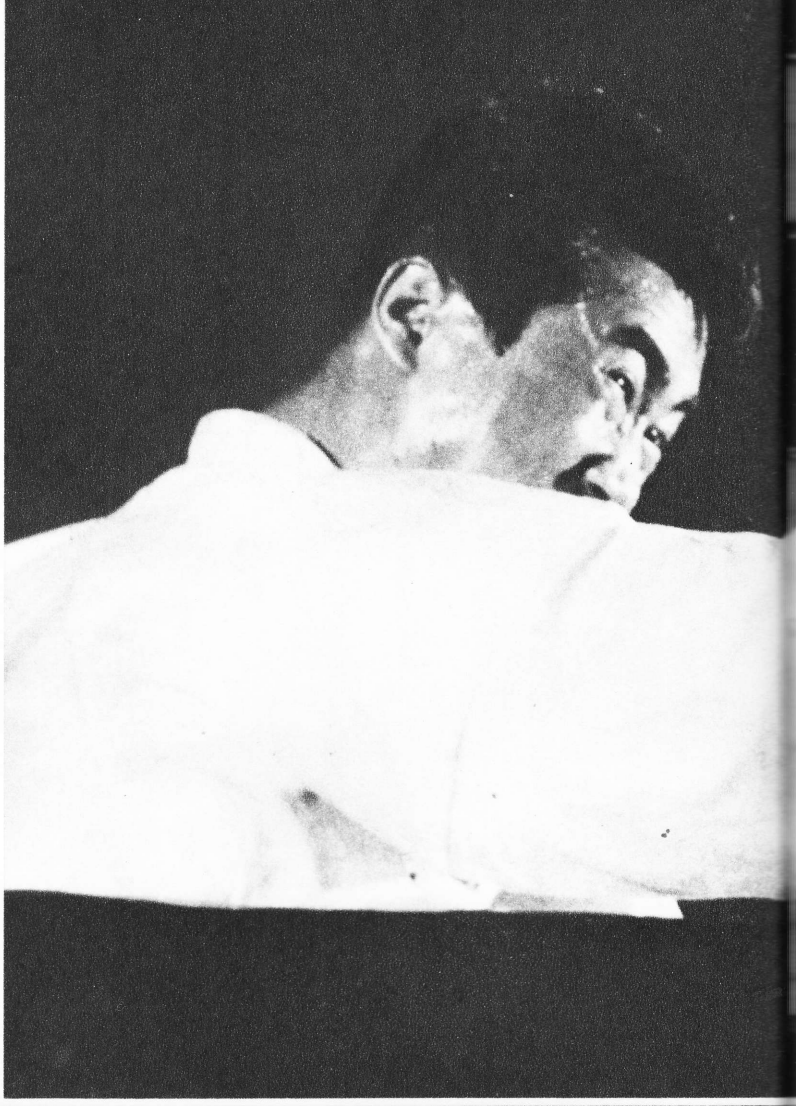
Because practice fighting, as a mutual exchange of techniques, presupposes an opponent, it is, in a sense, an imitation of real combat. Working with an opponent, one develops speed of eye. Of course, gradually his hands, feet, and entire body become faster and more agile. Among the practice fighting methods, only the free style demands the constant monitoring of an instructor, (see Chapter Eight).

Karate in its most pristine form is clearly seen in the forms that develop from the point and the circle. As these earlier techniques came down through the ages they gradually degenerated into the forms that center on straight lines, which though they seem stronger are actually weaker than the point-and-circle movements. The powerful roundhouse reverse thrust and the roundhouse block are modern techniques that grew from the Chinese *kempo* point and circle. Though we have included these techniques under the heading "Special Techniques," for the sake of karate development, it would be better were they to receive wide enough dissemination to become really "general" techniques. The technique in the photograph is the roundhouse reverse thrust, (see Chapters, Ten, Eleven, and Twenty-five).



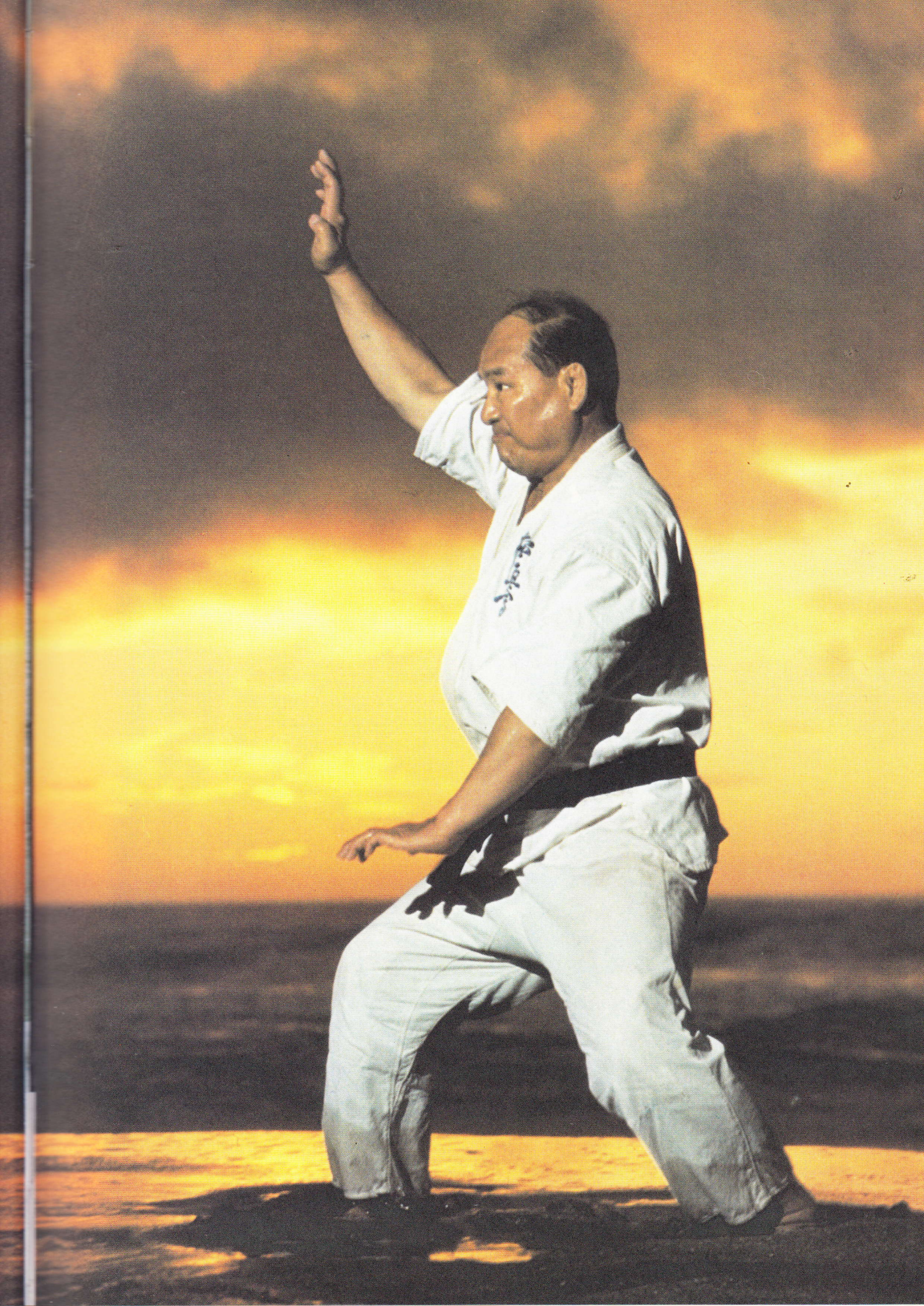
With the perfectly developed strength and speed of the whole body, the karate man can extinguish a candle with only the force of his strike. With the knife-hand, forefist, inverted fist, or knife foot, a strike to just in front of the candle will create enough air force to put out the candle. Probably only one man in a thousand can do this if the candle is thicker than one inch (see Chapter Twelve).





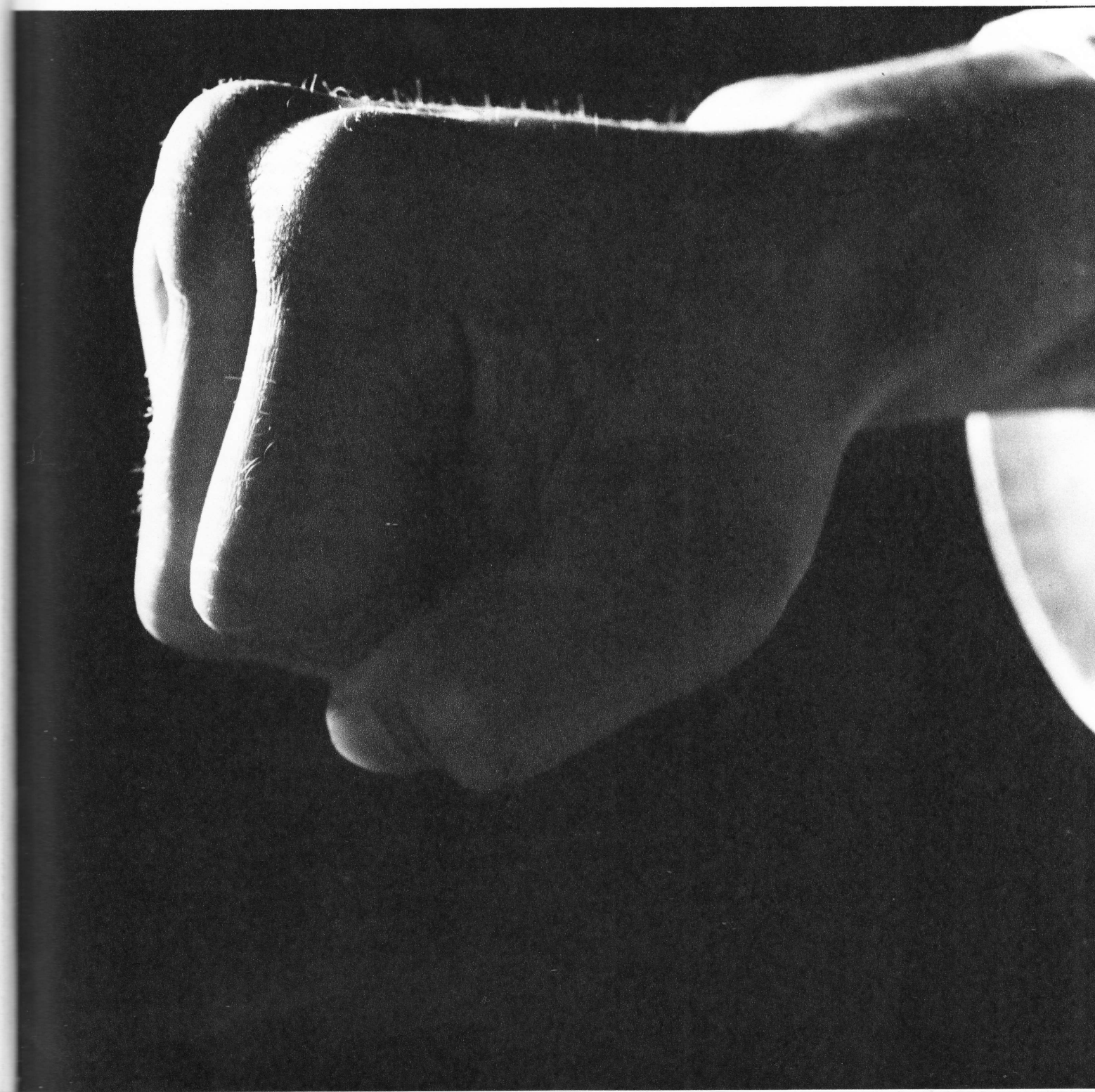
The breaking techniques are only a part, not all of karate. When we engage in karate training, it is absolutely essential that we remember this and that we keep in mind the idea that the breaking techniques are only one way to arrive at the real inner meaning of karate. If the basics, the formal exercises and practice fighting are the parents of karate, the breaking techniques are the child. On the other hand, only basics, formal exercise and practice fighting, without the breaking techniques, are like a chestnut that is all hull and no meat. As a way of polishing and perfecting karate's various other techniques the breaking techniques are indispensable. We might say that the breaking techniques are the barometer by which we judge a karate man's real strength, (see Chapters Thirteen and Twenty-five).

The breaking techniques permit a spiritually unified and trained man to exhibit feats of marvelous strength that the ordinary man cannot imagine. These photographs give an idea of the type of things a trained karate man can do, for instance, break a stack of 20 roofing tiles, chop the top off a standing beer bottle with his bare hand, throw a watermelon into the air and thrust his hand through it as it descends, or break three one-inch boards with the elbow. These are real examples of the way karate makes the seemingly impossible possible, (see Chapter Thirteen).



PART

1 BASICS



1. introduction
2. techniques and drill system
3. hands and feet-karate weapons
4. preparatory calisthenics
5. stances

CHAPTER

1 introduction

KARATE is a science and philosophy of fighting which has developed over the centuries in the Orient and which is now particularly popular in Japan. During the past few years, it has spread from Japan to the United States and Europe, where it is rapidly gaining recognition as one of the world's most effective means of self-defense. As a long-time practitioner of karate, I am particularly gratified to observe its rise in popularity among the nations of the West. I must confess that I am also a little surprised, because until a decade or so ago, I, like many other Orientals, tacitly assumed that karate was too closely tied to the Orient to be fully understood in other parts of the world. It is pleasing to find that I was mistaken.

Having said, however, that karate *can* be understood in the Occident, I must add that I do not think it actually *is* understood as fully as it ought to be. In particular, I am disturbed to find that karate is all too often regarded simply as a technique for fighting, when in fact it is much more than that. Karate is a way of life, the purpose of which is to enable men to realize their full potentialities, both physical and spiritual. If the spiritual side of karate is ignored, its physical aspect is meaningless. It is largely to convey this idea that I have undertaken to write this book.

Because the practice of karate enables a human being to concentrate tremendous physical strength in a blow of the hand or foot, karate can be dangerous, or even deadly. Many people are inclined to gegard it as a distinctly warlike sport or even as a technique that has no meaning other than in mortal combat. The deeper meaning of karate will become evident in the pages of this book, but at this point, I should like to refute, once and for all, the notion that karate fosters the growth of belligerence. After all, karate combat is weaponless combat, and we have advanced considerably beyond the stage where nations go to war unarmed. In battle, karate fighting is a poor substitute for a gun, or even a bow and arrow, let alone a nuclear weapon. The ultimate purpose of karate is to develop the better features of human character rather than merely to strengthen human beings against physical enemies. Karate does, of course, promote confidence, courage, and other qualities suited to soldiers.

The inhabitants of the Ryukyu Islands largely developed the advanced techniques of karate now in use. In 1609, the Shimazu clan of Kyushu conquered the Ryukyus and confiscated all Ryukyu weapons. Left defenseless, the people of Ryukyu were forced to train themselves to a high degree in hand-to-hand combat, and it is a tribute to their spirit and resourcefulness that they evolved techniques that would very likely prevail over any other known means of unarmed conflict. Even today the people of Ryukyu are the most formidable practitioners of karate in the world. The reason is doubtless not only physical, but spiritual, for in one sense karate is the expression of the brave determination of a small nation to resist domination by their more powerful neighbors.

This is easy for Orientals to understand, but what about the peoples of Europe and America, with their science-centered culture, their high standard of living, and their emphasis on materialism? Having developed almost any conceivable form of weapon, including the nuclear bomb, can they really appreciate the meaning of a mode of fighting so primitive as karate? It seems so improbable, on the surface, that we of the Orient have difficulty understanding how karate has become popular in the West. We should have supposed that Occidentals, objective as they are, would regard the whole idea of empty-handed fighting as naive; after all, a fair marksman would almost certainly be able to shoot down an opponent relying entirely on karate.

The fact is that Americans and Europeans, for all their highly developed weapons, are taking to karate in droves. Though the reasons are doubtless varied, the mysterious quality underlying the physical aspect of karate probably attracts the Westerners. In short, the charm is the *way* of karate rather than its individual techniques.

I do not believe that any of my predecessors has yet put forward a complete exposition of the way of karate. Though I do not presume to assume that my own discussion of it will be perfect, having determined to devote my life to this way, I believe it my duty to try to set down, for the

benefit of others, what I have learned and gained so-far.

In present-day Japanese, the word karate is written with symbols meaning literally "empty," *kara*, and "hand," *te*. The etymology of the word is not quite so simple as it would seem. Until only fairly recently the accepted symbol for *kara* was one that ordinarily means "China," and the implication of the written word was simply that karate was a Chinese method of fighting. If one presses the matter still further, he finds that in ancient times *kara* referred not to China, but to the kingdom of Karak, which was at the southern end of the Korean Peninsula, and which was also known in Japan as Mimana. Some Japanese ethnologists believe that the Japanese race originally came from Karak, but whether this is true or not, there was a closer relation between Karak and Japan in the early centuries of the Christian era than most modern Japanese realize. At least some of the ancestors of the Japanese people came from this Korean kingdom, and they performed an important role in the introduction of continental civilization to Japan. Because of the beauty and superiority of the various objects and utensils imported from Korea at this time, the word *kara* came to have a connotation of general excellence. After Karak had disappeared and Japan had established direct relations with China, *kara* came to be used as the name for that nation. Since this occurred during the great T'ang dynasty in China, the Chinese symbol for "T'ang" was used to write *kara*.

As time went on, *kara*, still written "T'ang," came occasionally to stand for foreign countries in general. Consequently, the word karate, though seeming to refer to something Chinese, in fact, refers to a method of fighting imported from the Ryukyu Islands—a method, it might be added, which was very different from other methods imported from China.

The change in written symbols from *kara* "Chinese" to *kara* "empty" occurred during the Second World War, when sentiment in Japan was opposed to using words that implied a debt to the Chinese. Though the reason seems unfortunate, the use of the symbol for "empty" seems more appropriate to the meaning of karate.

The principal point in this introductory passage is that karate would probably not survive long if it were no more than a technique for fighting. Its vitality and its continued appeal derive from its nature as a fusion of formal techniques with a deeper way of the spirit. For this reason, karate should not be regarded as a military art to be used in defeating an enemy, but as a means of self-development in both the physical and the spiritual sense. In sum, karate, properly viewed, is a way of perfecting the character.

CHAPTER 2

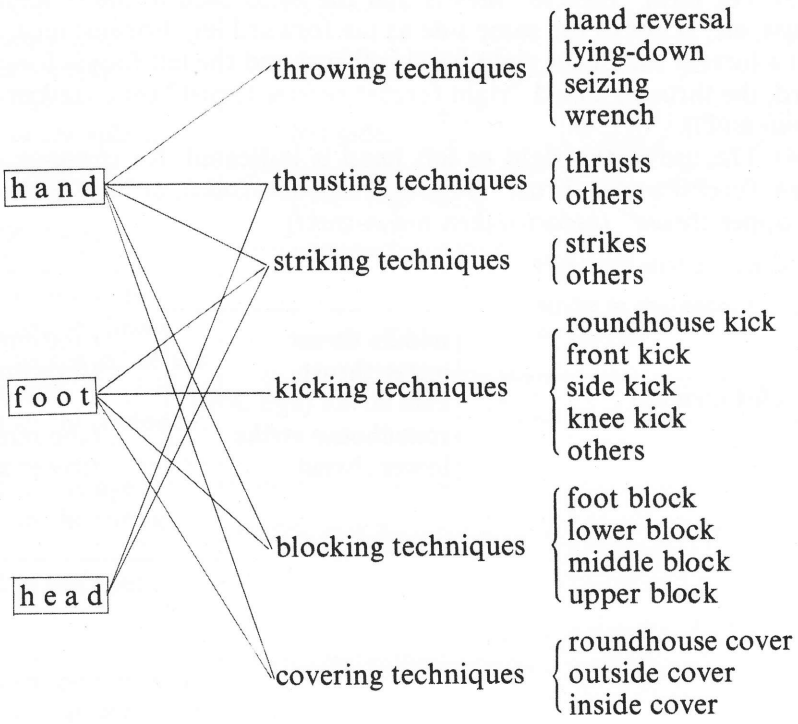
techniques and drill system

1. techniques

Though not by nature given to fighting, man developed ways of combat with his hands, feet, and head as a means of staying alive. These primitive fighting techniques gave birth to the more advanced martial arts, in which special techniques evolved for the hands, the feet, and the head. Consolidating all these resulted in *taijutsu* (techniques for the whole body) and for man-to-man combat, plus sword fighting. Diversification of the methods, in turn, gave rise to special techniques such as jujutsu, club fighting, and others.

Since the human body has five main movable parts, the arms, the legs, and the head, there are only five types of techniques. This is the case with modern jujutsu, kendo, and karate. Since, of course, we have two arms, two legs, and one head, we can in essence, reduce these basic techniques to only three. Diversify each of these for six, then for twelve, then for eighteen and we arrive at the number of techniques the Chinese used in their ancient hand-fighting.

Dividing the three major karate technique classifications in half we arrive at the six techniques which are the real karate fundamentals from which karate masters have developed and devised various other techniques.



2. basic techniques classification

In this book, of the six major classifications set forth in Section One of this chapter, we will emphasize training in strikes, thrust, kicks, blocks, and covers.

We have further subdivided these main techniques according to the names of the parts of the hands or feet used in executing them, the part of the opponent's body at which they are aimed in an attack, the part to be defended in a block, and other considerations.

Because we explain the names of the parts of the hand and foot used in Chapter Three and the basic technique training methods in Chapter Six, we will limit ourselves in this chapter to an enumeration of the types of basic techniques.

In this section, the names of techniques intended primarily for karate beginners appear in bold type. The other techniques are largely for more advanced students. Of course, there are many variations, applications, and compounds of these basic techniques plus combinations of the hand and foot techniques.

a. strike and thrust methods

(1) Remarks in parentheses pertain to the part of the opponent's body at which to aim a strike or a thrust or contain supplementary information. The destinations mentioned for the strikes and thrusts are general; there are, of course, others.

(2) In the names of the techniques, the name of the part of the hand used usually comes first, for instance "*forefist* upper thrust" (*seiken jodan-tsuki*).

(3) The term "reverse" means that the hand used in the strike, thrust, etc. is not of the same side as the forward leg. For instance, if in a forefist thrust the right hand is thrust and the left foot is forward, the thrust is called "right forefist *reverse* thrust" (*migi-seiken gyaku-tsuki*).

(4) The use of the right or left hand is indicated, for instance, "*right* forefist upper thrust" (*migi-seiken jodan-tsuki*), or "*left* forefist upper thrust" (*hidari-seiken jodan-tsuki*)

1) upper thrust (*jodan-tsuki*)
2) middle thrust (*chudan-tsuki*)

lower thrust (*gedan-tsuki*)

Forefist (*seiken*)	**middle thrust**	(abdomenal area)
	upper thrust	(face area)
	chin strike (*ago uchi*)	
	roundhouse strike	(the temples)
	lower thrust	(lower abdomen)

roundhouse strike (*mawashi-uchi*)

Forefinger one-knuckle fist (*hitosashiyubi ipponken*)	thrust to the forehead thrust to the upper lip strike to the temples strike to the chin thrust to the pit of the stomach
Middle-finger one-knuckle fist (*nakayubi ipponken*)	thrust to the forehead thrust to the upper lip strike to the temples strike to the chin thrust to the pit of the stomach
Thumb one-knuckle fist (*oyayubi ipponken*)	strike to the temples strike to the ear
Two-knuckle fist (*nihonken*)	thrust to the upper lip strike to the chin thrust to the throat thrust to the pit of the stomach
Dragon's head fist (*ryutoken*)	thrust to the eyes top-bottom strike
Inverted fist (*uraken*)	**forward strike** (*shomen-uchi*) **right-left strike** (*sayu-uchi*) **strike to the spleen** (*hizo-uchi*) **lower thrust** (*shita-tsuki*)
Spear hand (*nukite*)	thrust to the eyes thrust to the throat thrust to the pit of the stomach thrust to the abdomen
Forefinger spear (*ippon-nukite*)	thrust to the eyes thrust to the throat
Two-finger spear (*nihon-nukite*)	thrust to the eyes
Flat fist (*hiraken*)	thrust to the upper lip thrust to the windpipe thrust to the chin

top-bottom strike (*hyori-uchi*)

The hand, in the case of the right hand, swings from the right inward with the back of the hand up (top), turn your hand over (bottom) and swing it out again, or *vice versa*.

(eyes, chin, throat)

(face area)

(upper body)

(left side)

(lower abdomen)

right-left strike (*sayu-uchi*)

strike in the order (1) (2), or (2) (1).

Knife-hand (*shuto*)	**strike to the face** (*gammen-uchi*) top-bottom strike (*hyori-uchi*) **strike to the collarbone driving strike to the collar bone** strike to the abdomen strike to the ribs **strike to the spleen** (*hizo-uchi*)	(head, neck area)
Inner knife-hand (*haito*)	top strike (*omote-uchi*) bottom strike (*ura-uchi*) top-bottom strike (*hyori-uchi*)	(head or abdomen) (In a top strike, the palm of the hand is upward, in a bottom strike it is down.)
Flat hand (*hirate*)	strike to the cheek strike to the ear strike to the chin top-bottom strike	(to the head, etc.)
Fist edge (*tettsui*)	strike to the face top-bottom strike middle strike downward strike (*oroshi-uchi*)	(face, chin, neck) (face, abdomen) (final blow, when the opponent is down)
Chicken-beak hand (*keiko*)	thrust to the eyes thrust to the chin thrust to the cheek thrust to the pit of the stomach	
Palm-heel (*shotei*)	strike to the face strike to the chin strike to the temple strike to the ear strike to the pit of the stomach strike to the abdomen strike to the ribs strike to the spleen strike to the groin	
Wrist (*koken*)	rising strike (*age-uchi*) left-right strike (*sayu-uchi*) descending strike (*shita-uchi*)	(to the head) (Rising strikes are made as you raise your hand or arm.) (to the abdomen)

1) strike to the collarbone (*sakotsu-uchi*)

2) driving strike to the collarbone (*sakotsu uchikomi*)

Lower forearm (*kote*)	strike to the face	(to the head area)
	top-bottom strike (*hyori-uchi*)	(to the head area)
	rising strike	(to the abdomen)
	middle strike	(to the legs)
	descending strike	
Elbow (*hiji*)	**upper hit** (*jodan-ate*)	(to the throat)
	rising strike (*age-uchi*)	(to the throat)
	middle hit (*chudan-ate*)	(to the abdomen and chest)
	strike to the abdomen	
	descending strike (*oroshi-uchi*)	
Head (*atama*)	forward head thrust	
	side head thrust	
	backward head thrust	

The term *hit* here is used in much the same meaning as the term *thrust*.

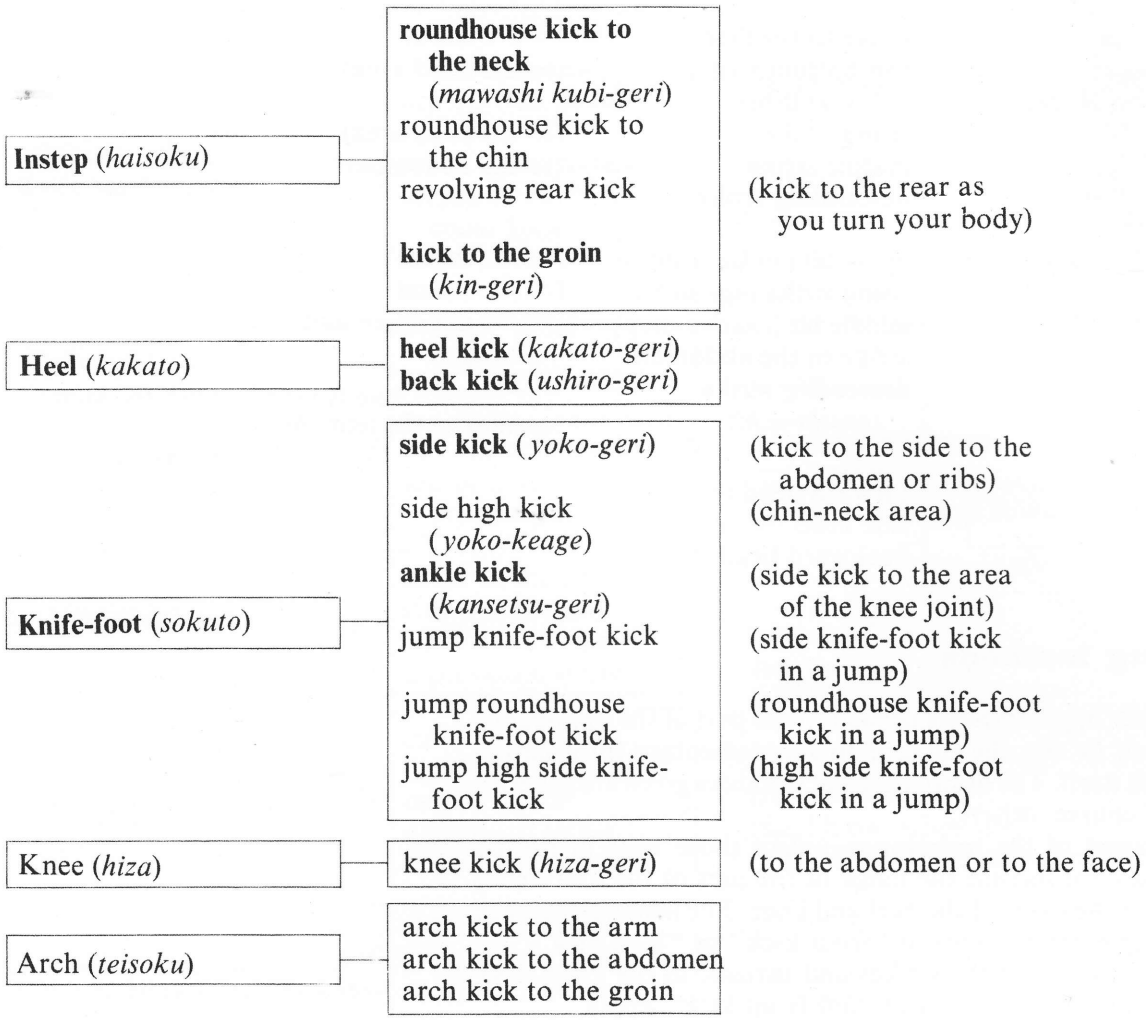
b. kicking methods

(1) Remarks in parentheses pertain to the part of the opponent's body at which to aim the kick or to supplementary information about the kick itself. The destinations of the kicks given are general; there are, of course, others.

(2) The names of the techniques, unlike those used in thrusts and strikes, do not include the name of the part of the foot or leg used, except in the cases of the heel and knee. For instance you will find such simple designations as "front kick" or "high kick."

(3) As in the cases of the strikes and thrusts, in the kicks, too, terms like "*right* front kick" and "*left* front kick" apply.

Ball of the foot (*chusoku*)	**high kicks** (*keage*)	(to the chin area)
	front kicks (*mae-geri*)	(to the chest and rib area)
	roundhouse kicks (*mawashi-geri*)	(to the chin area)
	roundhouse kick to the abdomen	
	roundhouse kick to the groin	
	two-stage kick	(front kick with first one foot then the other)
	jump side kick	(side kick performed during a jump)
	jump roundhouse kick	(roundhouse kick performed during a jump)
	jump front kick	(front kick performed during a jump)
	jump high side kick	(high side kick performed during a jump)



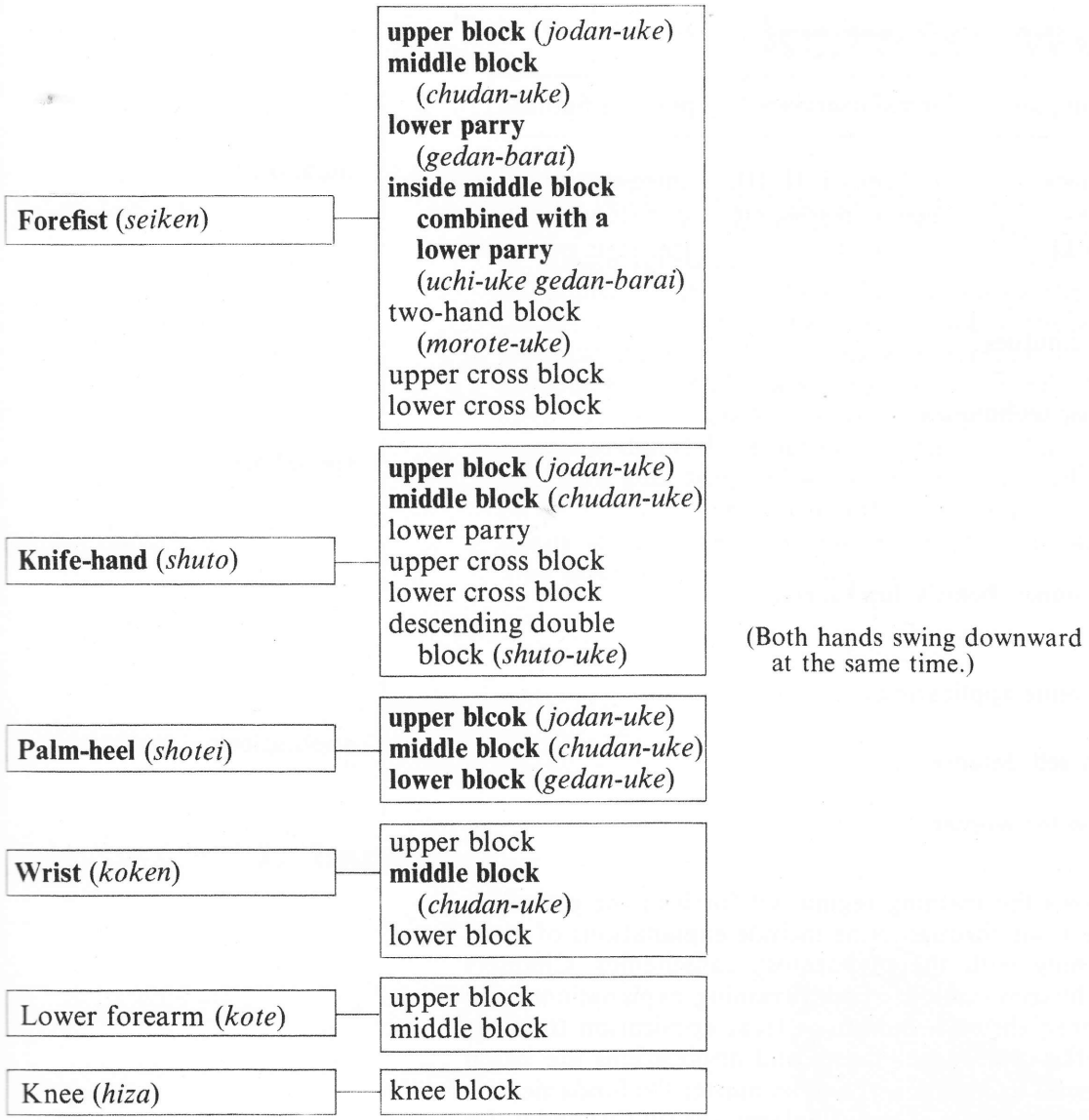
c. blocking methods

(1) The names are the same as those used in strike and thrust methods, for instance, "upper *knife-hand* block."

(2) In the case of reverse techniques, the terminology is the same as that in strike and thrust methods, except for the knee and foot techniques. Example: Palm-heel *reverse* middle block.

(3) "Right" and "left" occur in the blocking methods in the same way in which they occurred in the strike and thrust and kicking methods, for instance there are both "*right*" and "*left* reverse forefist middle blocks."

(4) The terms "inside" and "outside" indicate that your hand or leg is either on inward side or the outward side of your opponent's hand or leg. For instance, the name "right forefist reverse *inside* block" means that you execute a reverse block on the inward side of your opponent's arm with your right forefist.



There are other techniques also which depend on the foot technique used.

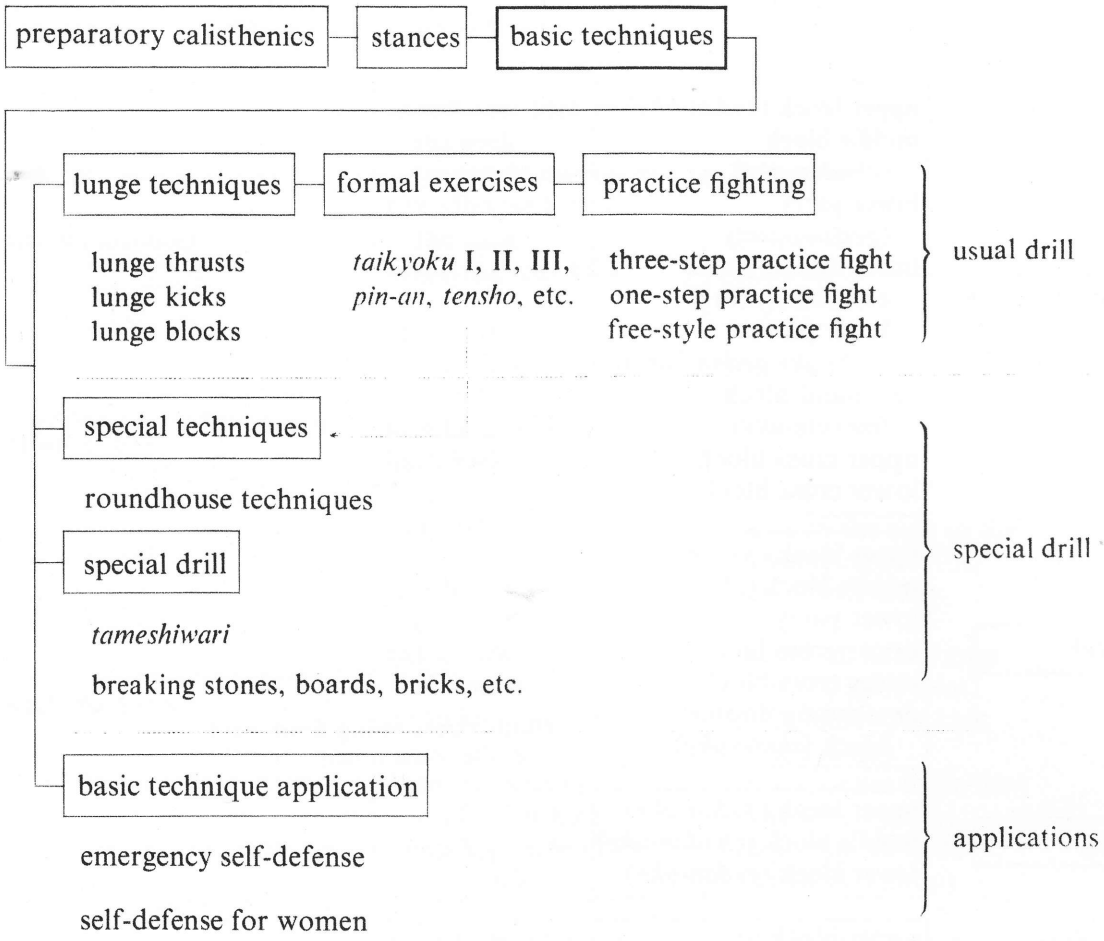
d. covering methods

Tensho inside cover

Tensho outside cover

(For both see Section Three of Chapter Eight.)

3. drill system



This book follows the training regime set forth in the preceding chart. Chapters Four through Nine include explanations of usual training, beginning with the preparatory calisthenics. Chapters Ten through Thirteen contain special training explanations, and Chapters Fourteen through Seventeen treat application training. Because all of the special techniques and applications are based on the fundamental techniques, you must master the fundamentals thoroughly. For a rundown of the actual training routine and order of practice at the Oyama training hall see Chapter Thirty.

Unlike other karate books that deal only with the basics of training, this book also treats the special techniques and applications in considerable detail. In fact, this is the outstanding feature of this book.

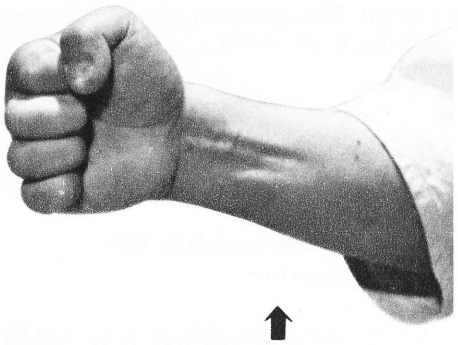
You will also find that the earlier publication, *What is Karate?* will be a valuable source of reference for those who are really interested in studying karate at its best.

CHAPTER

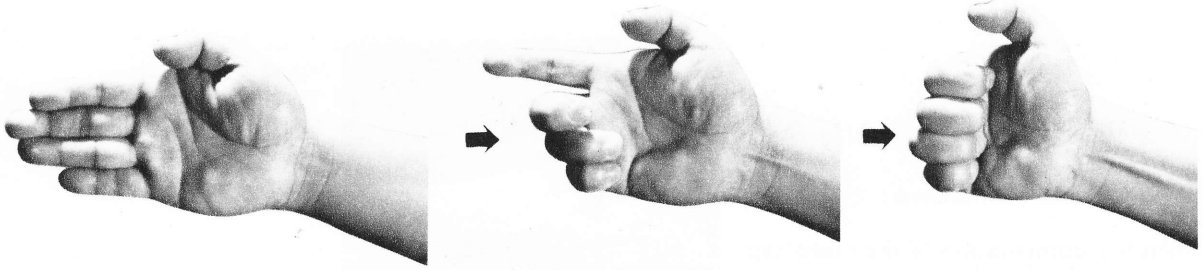
3 hands and feet-karate weapons

Karate techniques aim to concentrate as much bodily strength as possible at the points of contact with the opponent's body. Though in various forms of fighting related to karate, these points might be almost any part of the body—the knees, the head, the elbows, the shoulders, or even the end of a heavy queue of hair, for most practical purposes, the points where strength can most easily be concentrated for a blow are the hands, the feet, the elbows, and the knees. These are the karate weapons, and it is essential, as with all weapons, that they be dependably formed. Though you can simply pick up a gun, aim, and fire it, in karate it is necessary to be able, on almost no notice, to convert a hand or a foot, neither an intrinsically efficient weapon, into a powerful striking edge or point. This demands continual practice.

1. hands

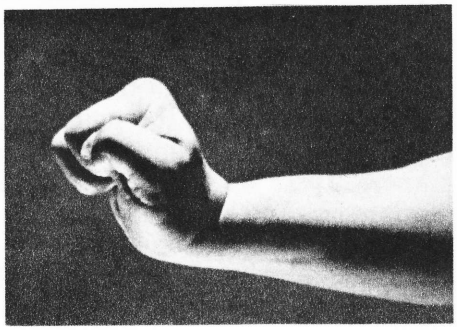


how to make a proper fist



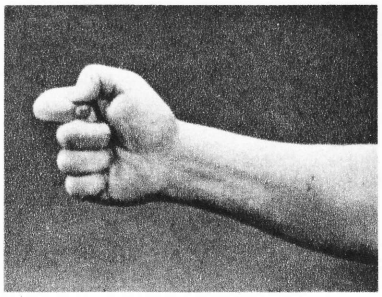
inverted fist ***(uraken)***

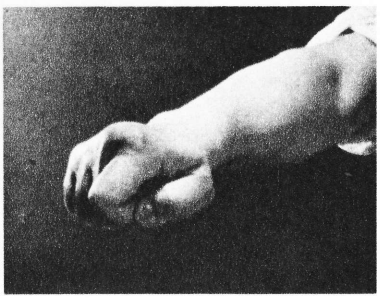
This is the forefist position turned upside down. In this case the wrist should be bent downward. Though the position is as often used as the forefist, its value lies in strikes rather than in thrusts.



forefinger one-knuckle fist
(hitosashiyubi ipponken)

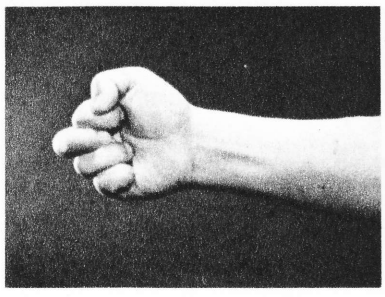
Turn the back of your hand up, and jut the second knuckle of your forefinger outward to make a point. This position serves in thrusts or in striking from above.

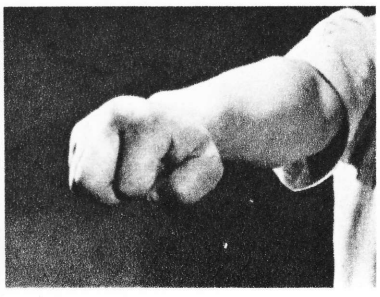




middle-finger one-knuckle fist
(nakayubi ipponken)

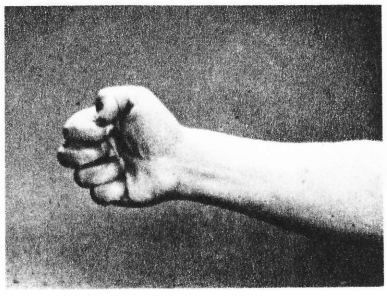
Jut only the second knuckle of your middle finger out. This position has the same uses as the forefinger one-knuckle fist.





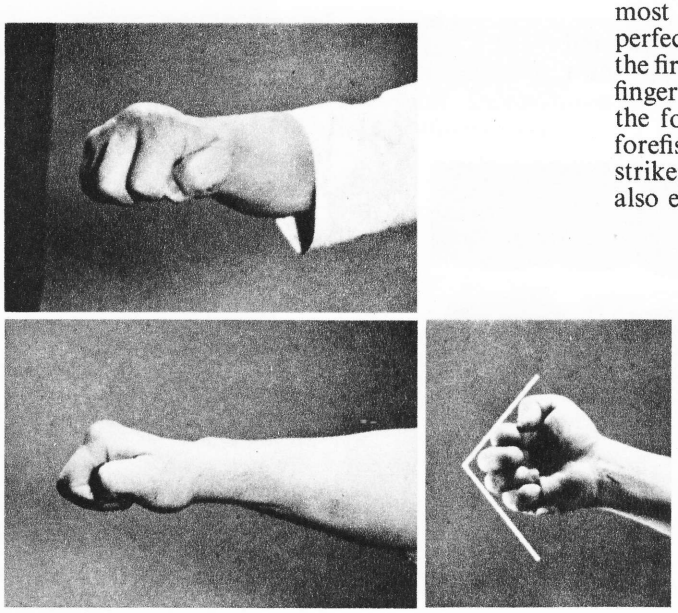
two-knuckle fist ***(nihonken)***

This, merely a combination of the preceding two positions, also has the same uses.



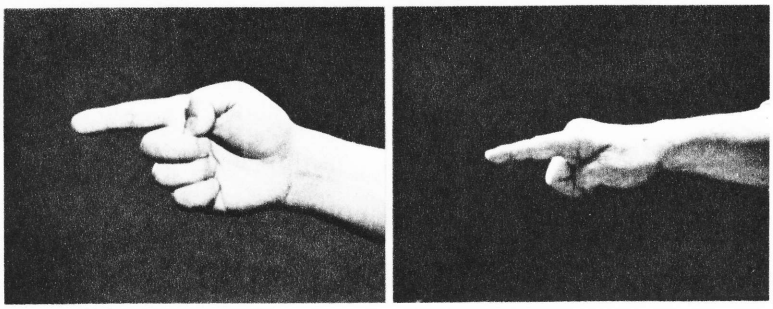
forefist *(seiken)*

The hand, the most common karate striking weapon, is most effective when the hand, wrist, and elbow are perfectly straight at the moment of contact. Four points, the first and second knuckles of the forefinger and middle finger carry the force, not the entire fist. The knuckle of the forefinger plays a particularly important role. The forefist, with the back of the hand up, is good in hand-on strikes to the abdomen, chest, or face in an attack. It is also effective in blocking kicks, thrusts, and strikes.



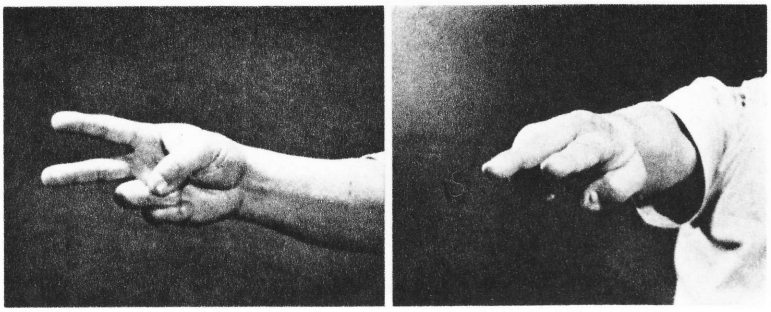
dragon's head fist *(ryutoken)*

Extend the knuckles of the forefinger, the middle finger, and the ring finger, with the middle finger higher than the others, as you see in the illustration. Uses are the same as in the forefinger one-knuckle fist.



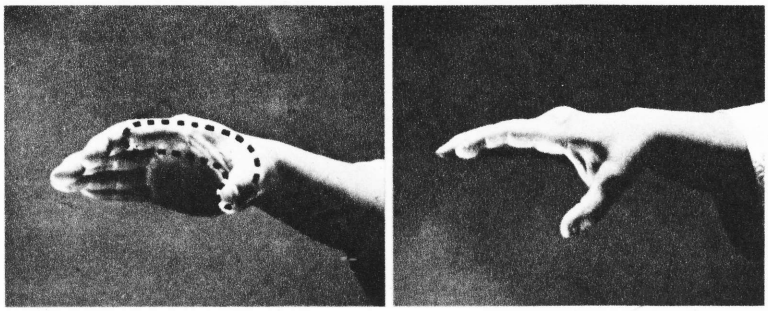
forefinger spear *(ippon nukite)*

Turn the back of your hand up or out, depending on the use, and thrust with your extended forefinger.



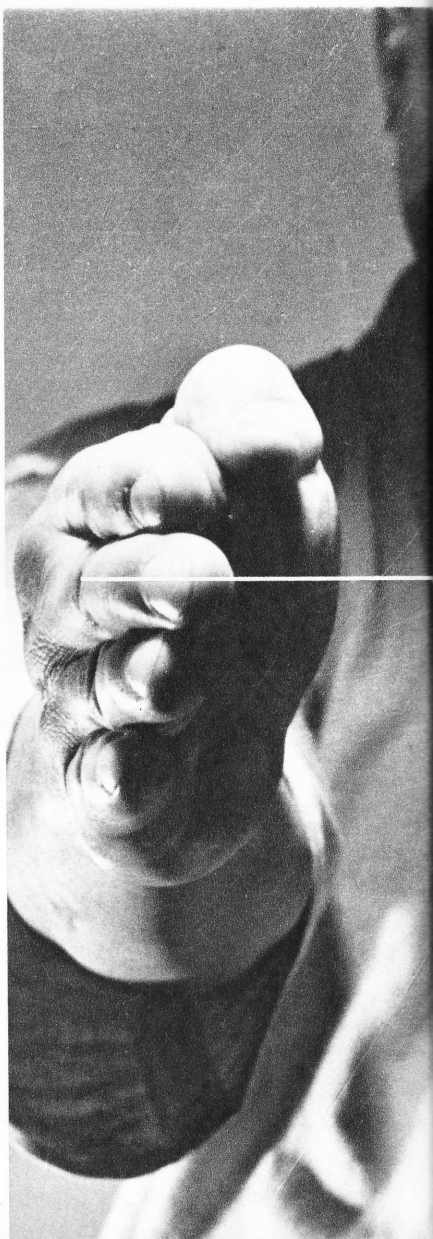
two-finger spear *(nihon nukite)*

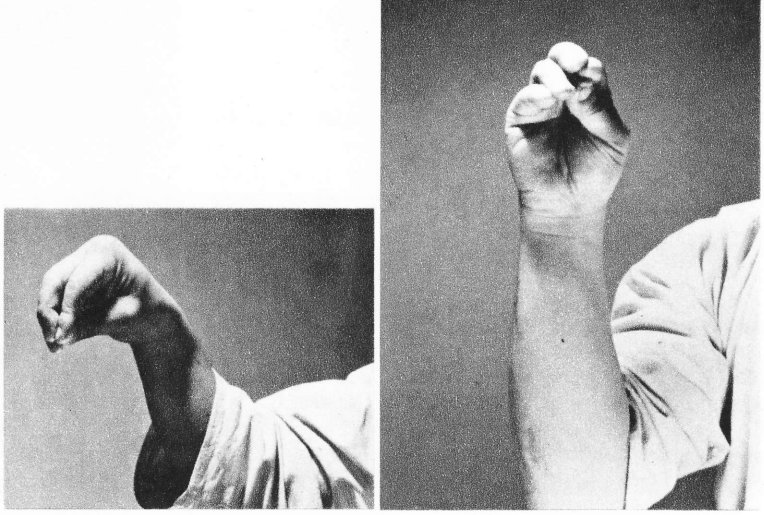
Fully extend the forefinger and the middle finger, and hold them in a V position. Uses same as in the forefinger one-knuckle fist.



sword-peak hand *(toho)*

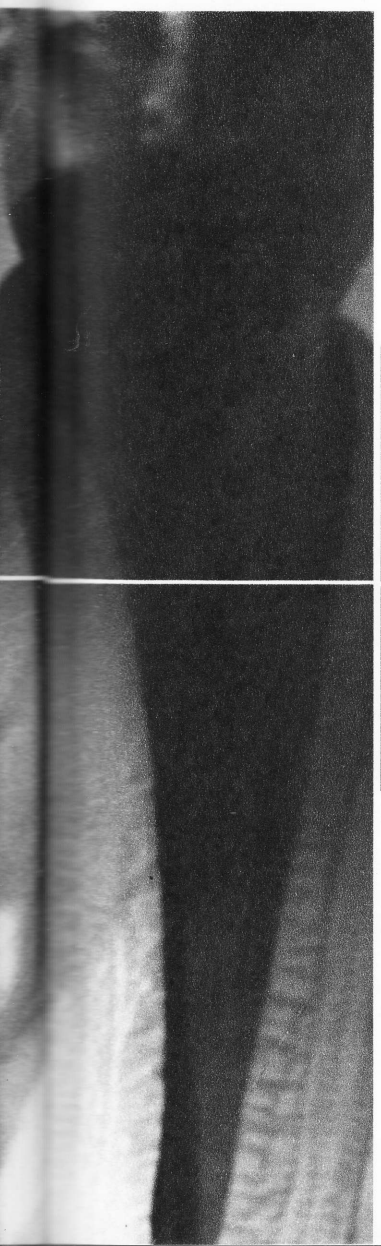
Hold your hand out straight with the palm down and the thumb extended to the side. The striking point is the curved area between the thumb and the forefinger. Use this hand in scissors thrusts to the neck.





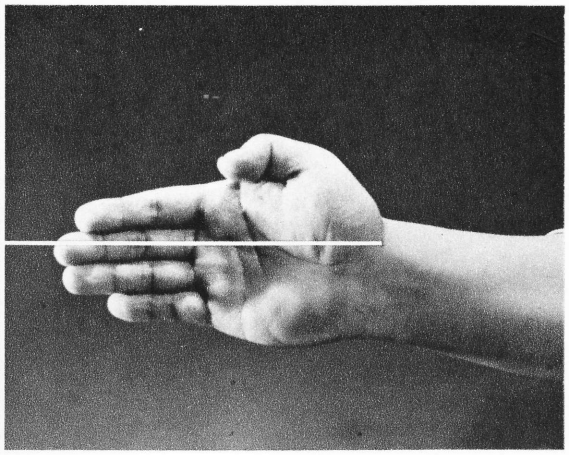
chicken-beak hand *(keiko)*

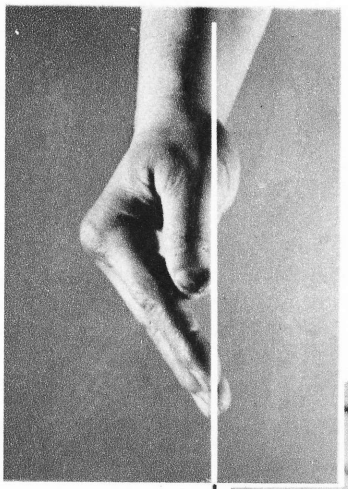
Though more common in *kempo* than in karate, this is a strong position in which the fingers and thumb are pressed tightly together to form a point, and the back of the hand is turned up. The striking area is the point formed by the fingers. This hand is most effective in strikes straight ahead or on a horizontal line.

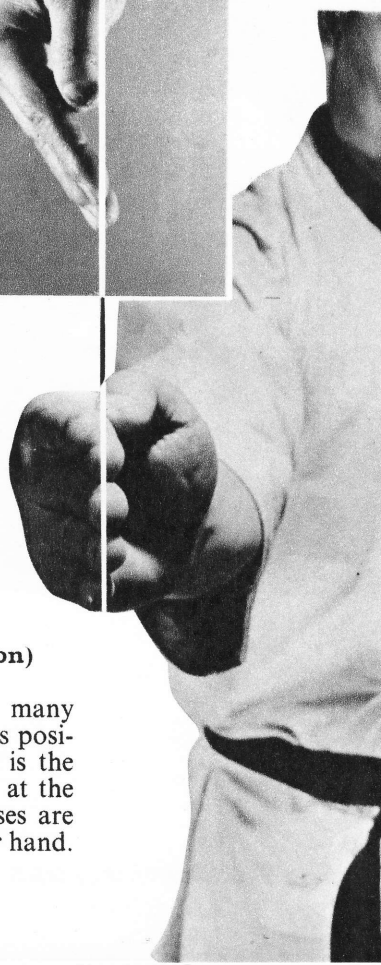


spear hand *(nukite)*

Fingers are extended straight out, with thumb bent inward at the joint. This position is used in thrusts to the abdomenal area.

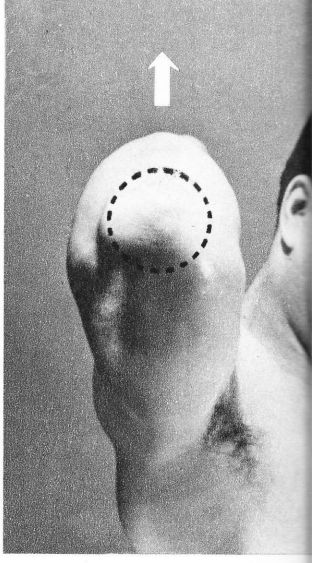


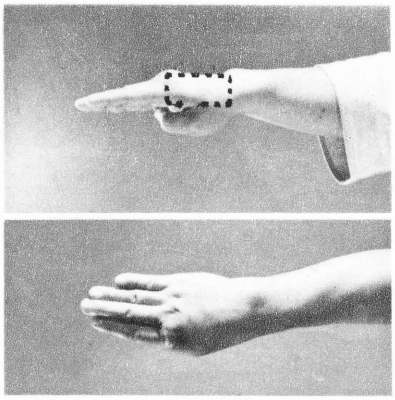




spear hand (bend-knuckle version)

Individual preferences account for many minor changes in the formation of this position. One of the strongest variations is the position with the fingers bent slightly at the first knuckle (see illustration). The uses are the same as those of the ordinary spear hand.



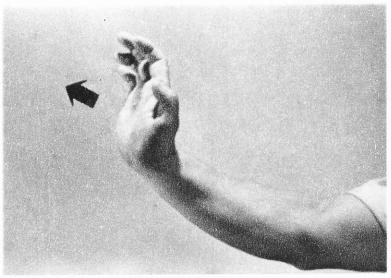


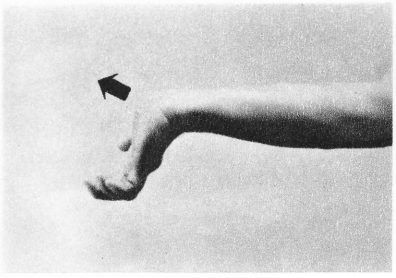
inner knife-hand *(haito)*

Stretch your fingers straight out and hold them flat; bend your thumb under the palm of your hand. You may hold the palm of your hand up or down. This position is used in strikes to the head area.

palm heel *(shotei)*

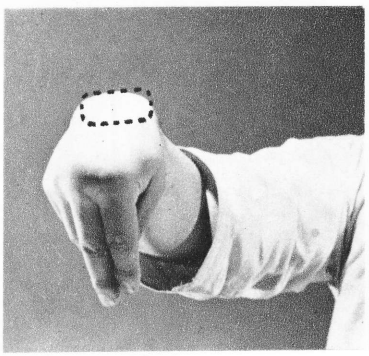
Turn your wrist so that the back of your hand is bent backward and faces your body or down. Curve your fingers and extend your thumb. The striking area is the fleshy part of the hand at the base of the thumb. This position is used in strikes to the chin, face, or abdomenal regions, or in blocks.

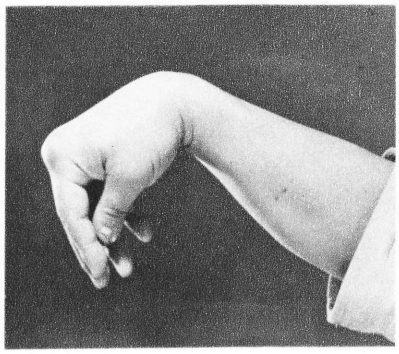


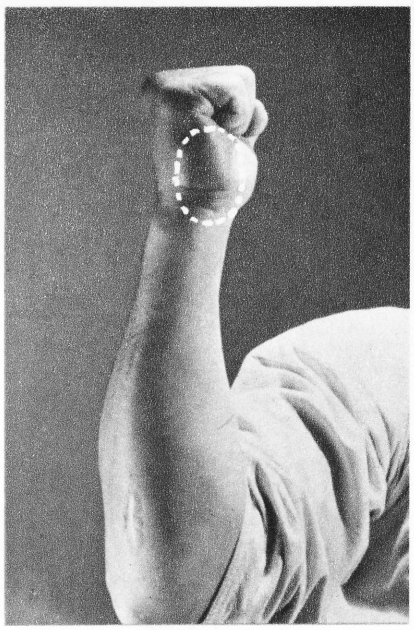


wrist *(koken)*

This resembles the chiken beak except that the fingers are not brought together tightly to form a point, but are left loose. The striking area is the top of the wrist. Use this position for upward, downward, or side-to-side strikes and in advanced blocking techniques.

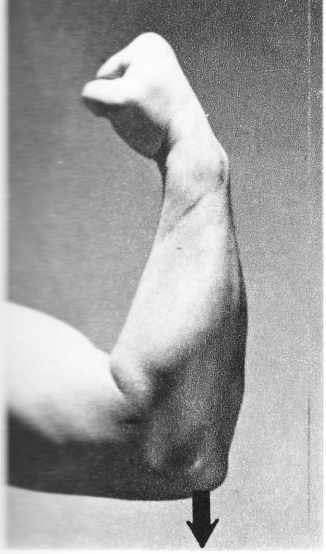






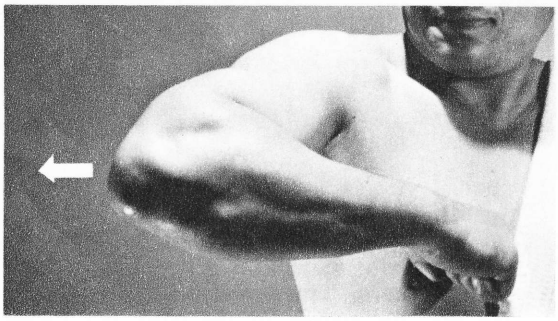
fist edge *(tettsui)*

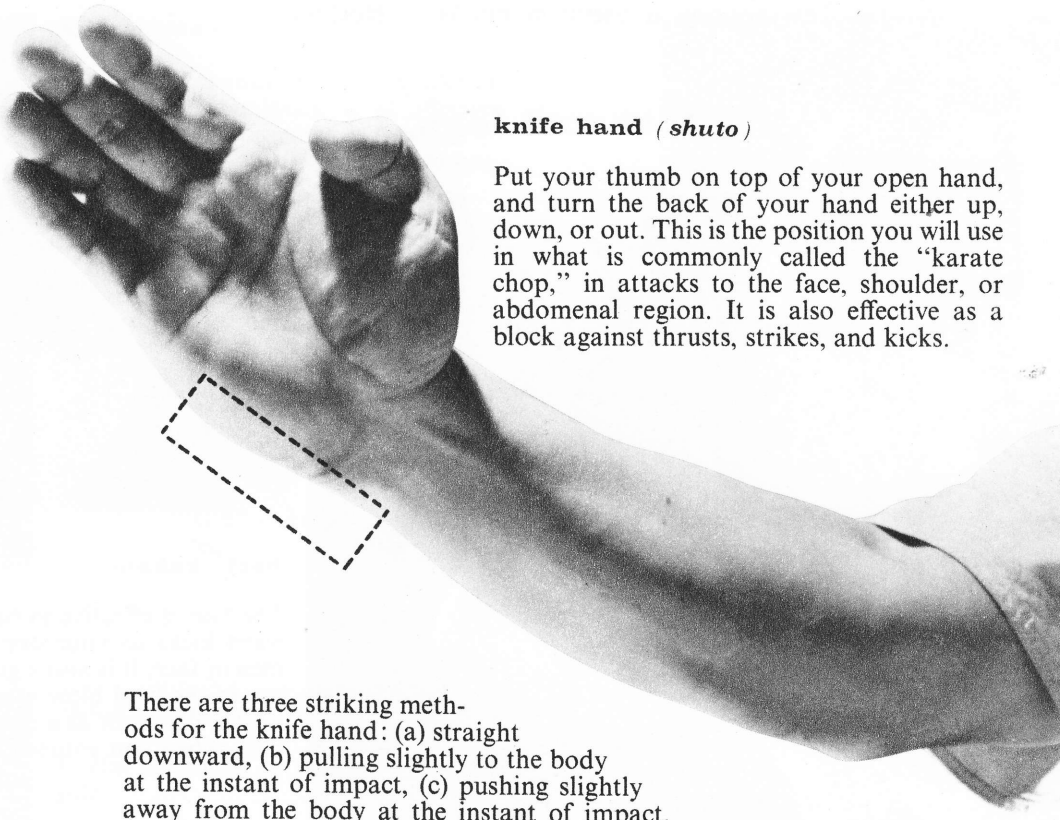
The hand forms a forefist, but the striking area is the fleshy little-finger side of the hand. This position is useful in downward or sideways strikes.



elbow ***(hiji)***

Bend your arm and strike upward, downward, or to the side with your elbow area.



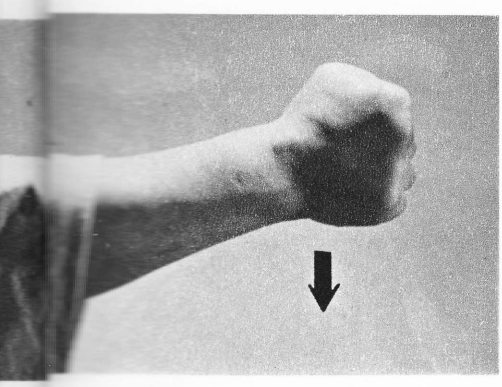


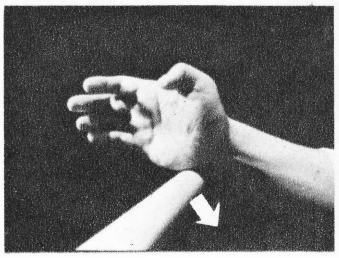
knife hand ***(shuto)***

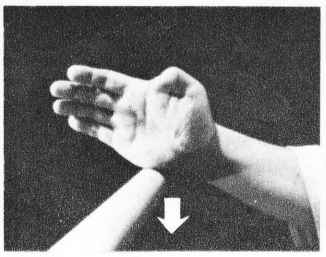
Put your thumb on top of your open hand, and turn the back of your hand either up, down, or out. This is the position you will use in what is commonly called the "karate chop," in attacks to the face, shoulder, or abdomenal region. It is also effective as a block against thrusts, strikes, and kicks.

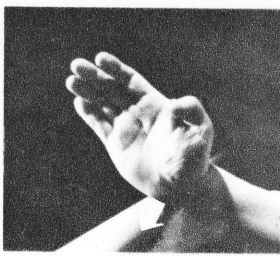
There are three striking methods for the knife hand: (a) straight downward, (b) pulling slightly to the body at the instant of impact, (c) pushing slightly away from the body at the instant of impact.

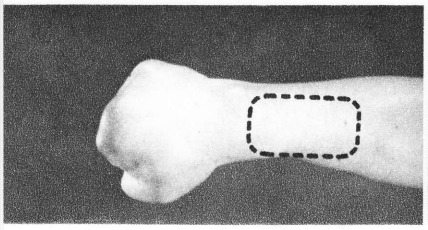
There are also three separate striking areas used according to the force you desire to put into the strike. If you strike with the finger end of the outer knife hand the force will be less, but it will increase as the striking area approaches the base of the little finger. In breaking stones or bricks we always strike with the very base joint of the little finger.



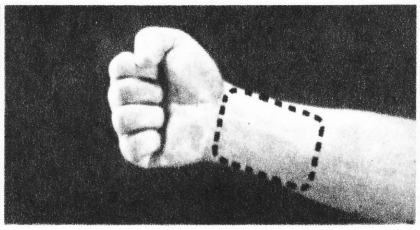




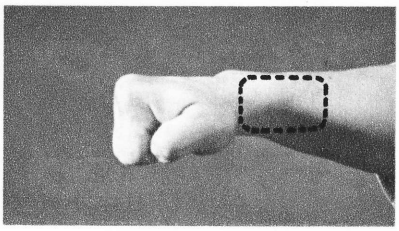




(A) *top forearm* (hira-kote)



(B) *underside forearm* (ura-kote)

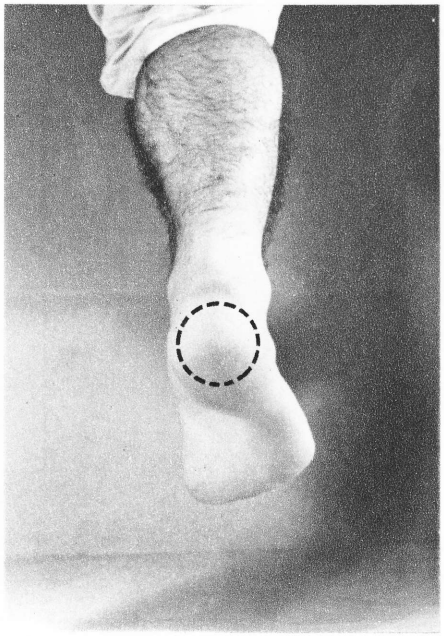


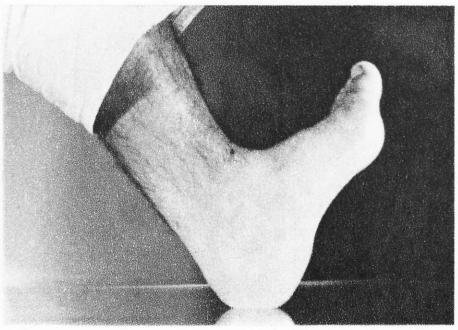
(C) *inside forearm* (omote-kote)

forearm ***(kote)***

The hand is in the forefist position and the striking area is the lower section of the forearm. Because this is a difficult position to use, today there is probably only one master of it in the world. The three versions of this position depend on the striking area.
(A) The top forearm (*hira-kote*): The striking area is the top of the lower section of the forearm. This position is useful in blocks against strikes to the ribs, face, and also against strikes by the opponent's ankle. (B) Underside forearm (*ura-kote*): The striking area is the underside of the lower section of the forearm. This position serves in blocking and for strikes to the chin. (C) Inside forearm (*omote-kote*): The striking area is the inside of the lower forearm. This is useful in blocking.

2. feet and legs



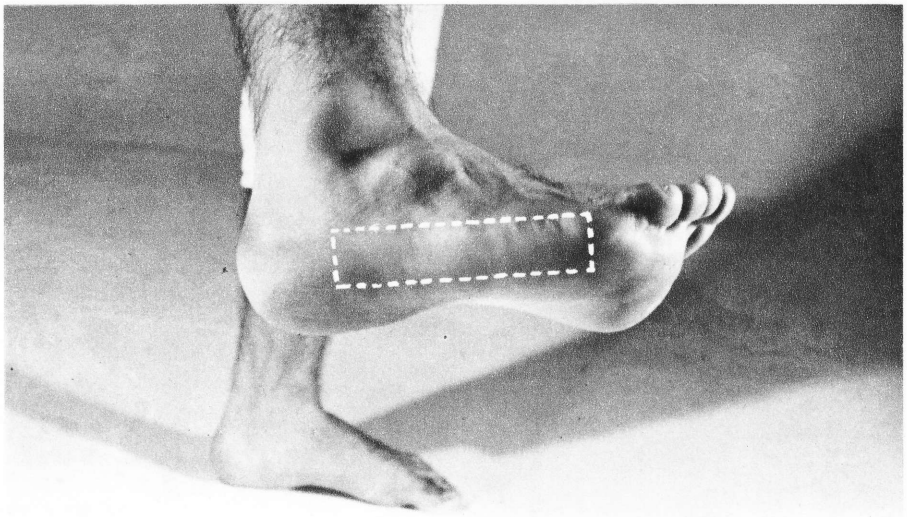


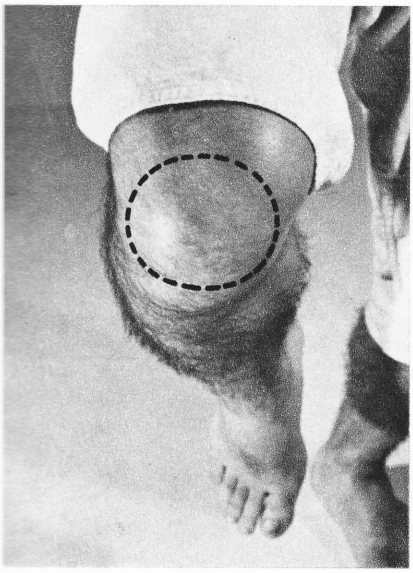
heel ***(kakato)***

The heel is effective in turns and backward kicks to your opponent's abdomen or face. It is also a good weapon to use in the final blow when your opponent is down, or as a means of striking back when you yourself are down.

knife foot ***(sokuto)***

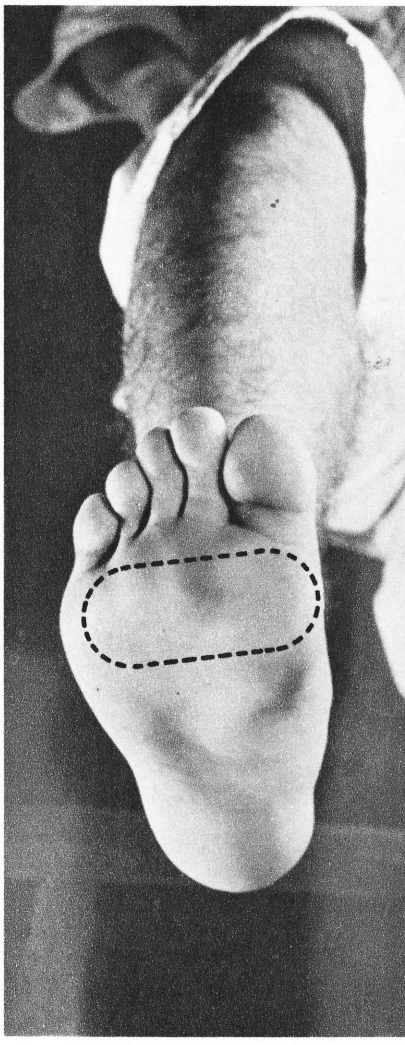
The striking area is the outside edge of the foot. This is effective in kicks to the neck, chin, or abdomenal region.





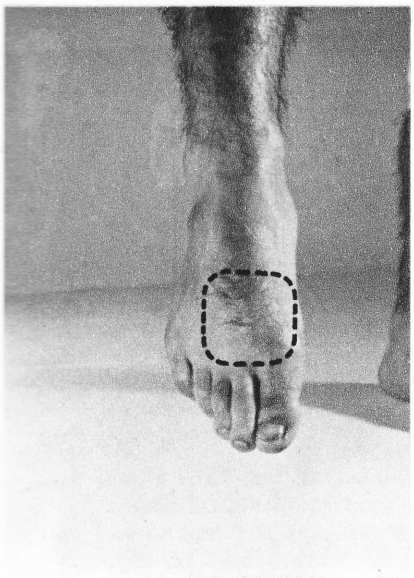
knee ***(hiza)***

When you use your knee in conjunction with hand techniques, it is effective in strikes to the opponent's face. It also serves in strikes to the groin, abdomen, or legs.



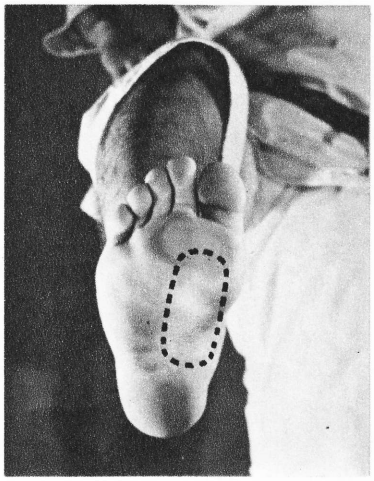
ball of the foot ***(chusoku)***

Used in kicks to the face, abdomen, or legs.



instep ***(haisoku)***

Useful in attacks to the groin, ribs, or side.



arch ***(teisoku)***

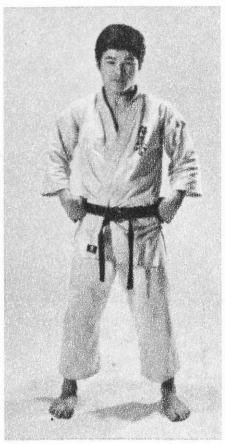
Used in kicking to the arms or to the abdomen.

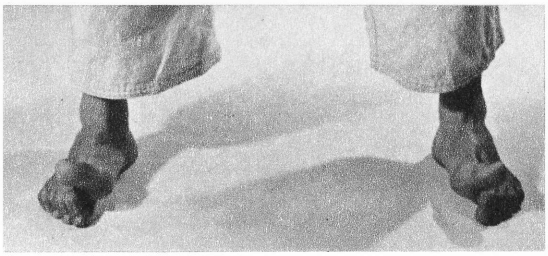
CHAPTER

4 preparatory calisthenics

The distinctive feature of karate preparatory calisthenics is that they are all aimed at strengthening or limbering the joints, rather than the muscles. All of the calisthenics on these pages involve the use of the finger or toe joints, the ankles, the knees, the vertebrae, the wrists, the elbows, or the neck.

Though by no means as entertaining as actual karate practice, calisthenics are necessary. Without sufficient preparatory exercise, the karate player is apt to find himself getting dizzy or stiff in actual combat practice and may even end up with pulled muscles. It is essential to follow a basic calisthenics routine daily to stay fit.



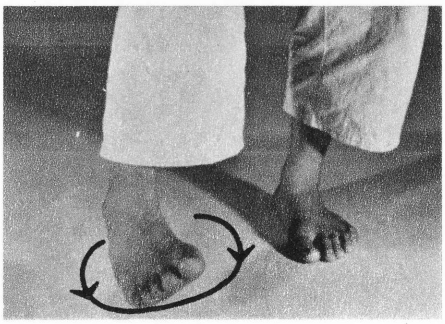


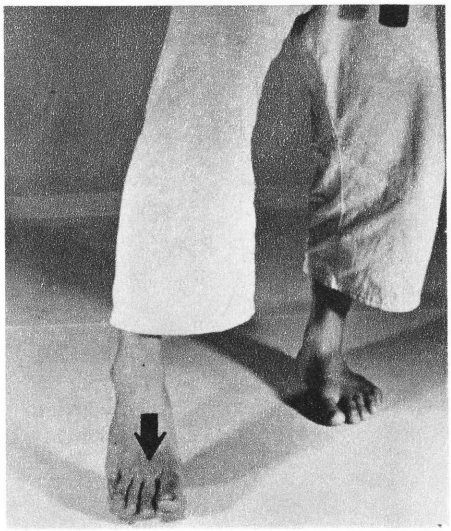
toe joint exercise

Assume a parallel stance, holding the sash with the hands. In alternation, raise first the big toes and then the other toes, rocking the weight from side to side on the soles of the feet.

ankle exercise (I)

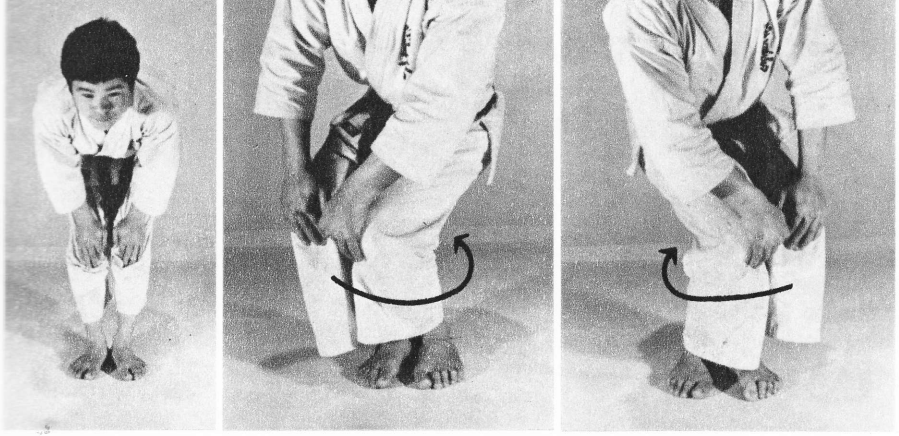
Lift the right foot and turn the ankle around in a circle a number of times. Repeat with the left foot.





ankle exercise (II)

Tense the toes and thrust them forward lightly.



knee exercise

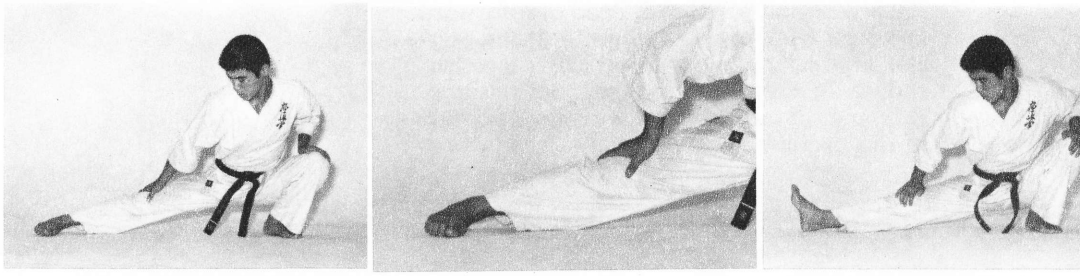
Crouch in a deep knee-bend position, and move the knees around in a circle. When the circle is complete, reverse the direction and repeat.

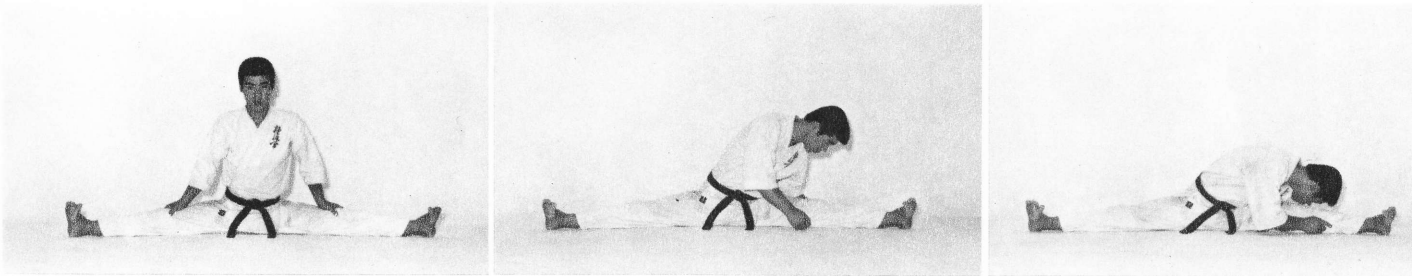
achilles tendon exercise

Crouch on toes with heels raised. Rock back onto the heels, straightening the legs and raising the toes.

thigh joint exercise

Holding the ankle as straight as possible, put the sole of the foot flat on the floor. Raise the sole, and turn the toes upward, at the same time lowering the body so that the leg is as nearly flat on the ground as possible. Hold the knee straight with the hand. Repeat this exercise with the other leg.



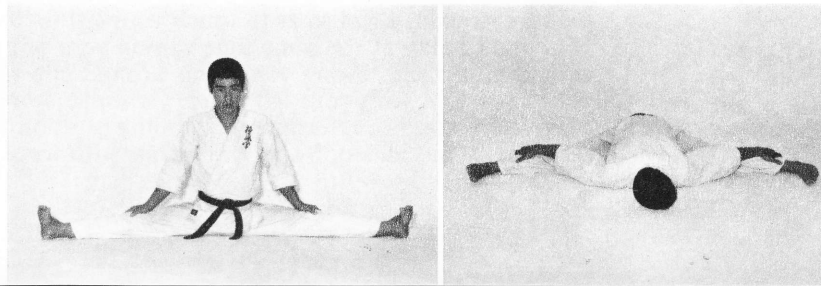


leg-speading exercise

The object is to spread the legs out as straight as possible. Though this is difficult to do at first, it is vital to the development of a strong kick. Be careful not to strain in the first attempts. Work up to a 180° leg spread gradually, but remember that a good kick demands mastery of this position. When you have spread your legs, bend your body toward the left foot, and grasp the left ankle with both hands. Touch your forehead to your right knee, return to the original position, and repeat the exercise in the opposite direction.

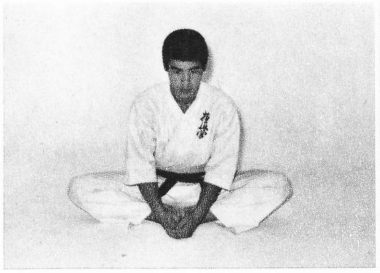
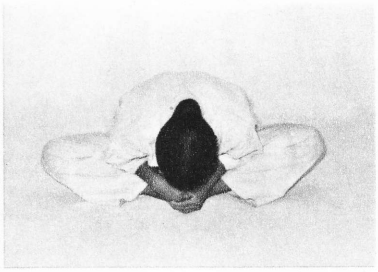
forward bend exercise

Spread legs out straight, and grasp shins. Holding shins, bend your body forward until your forehead touches the ground.



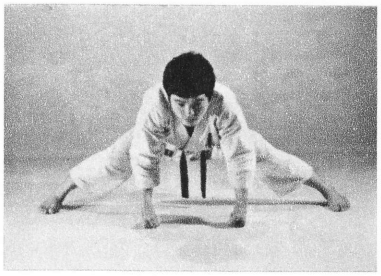
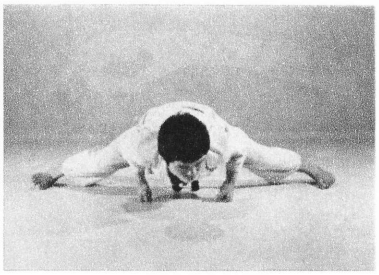
forward bend exercise with feet together

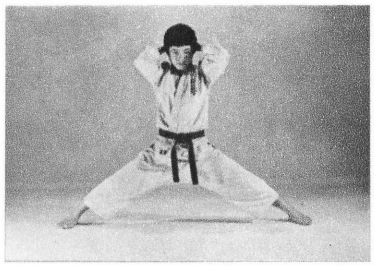
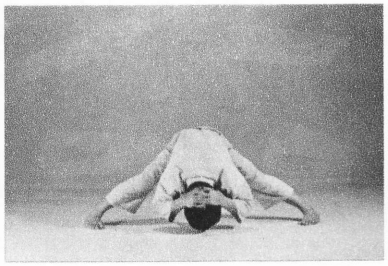
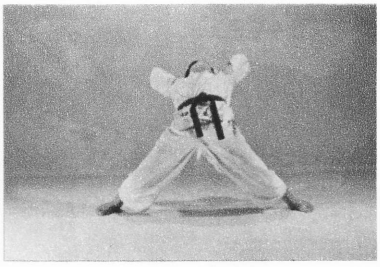
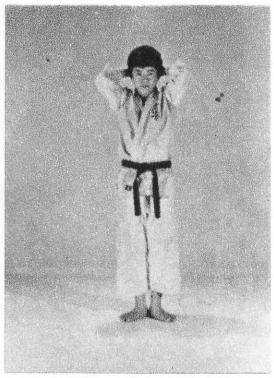
This is variant on the previous exercise. Sit with your thighs spread outward but with the soles of the feet together. Bend over until your forehead touches your feet. This is a good exercise for the back and the hip joints.

push-ups with legs spread

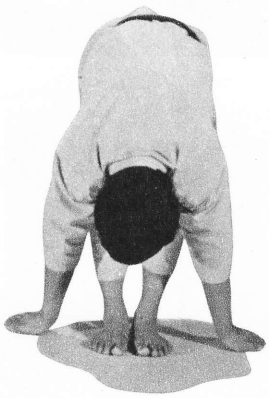
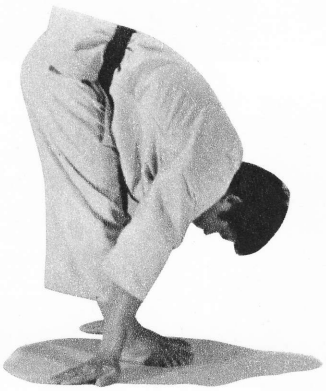
Assume the position for a push-up, but with legs spread outward as far as possible. Lower and raise your body with your arms, as in ordinary push-ups. This is a good exercise for the shoulders and arms.

hip exercise (I)

Stand with legs spread wide apart and hands clasped behind your head. Bend over forward and then backward. As you repeat the exercise, gradually bring your feet closer together, ending the exercise in a closed-foot position. Bringing the legs together is an essential part of this exercise.

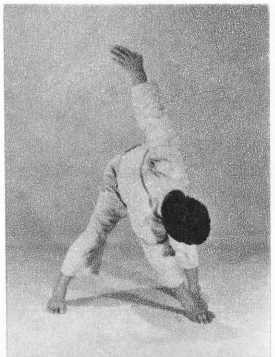
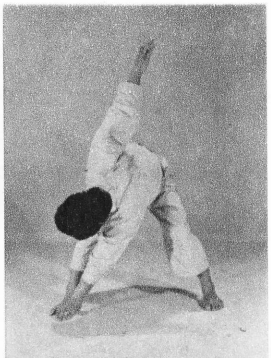



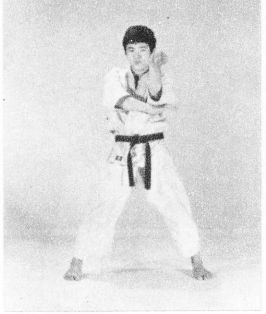
hip exercise (II)

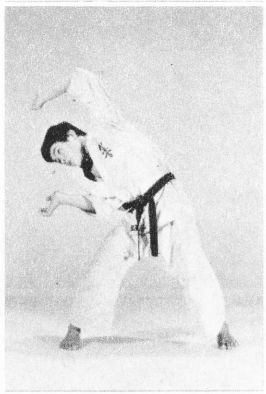
Start from a normal stance, keeping the legs straight, bend forward and place your palms flat on the floor in front of your feet. Lift hands, turn them around, and place palms down flat behind the feet. Resume the original stance and repeat.

hip and back exercise

Stand with legs apart, and bend over at the waist, holding the legs straight. Bend so as to touch your left foot with your right hand, at the same time raising your left arm behind your back. Swing your arms around and touch your right foot with your left hand. Continue swinging back and forth, not returning to standing position until the exercise has ended. Swing both arms with force.

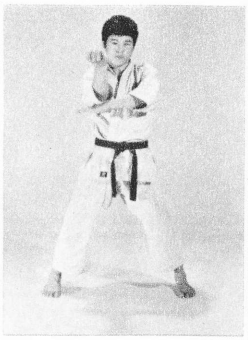
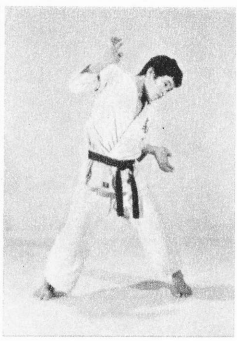
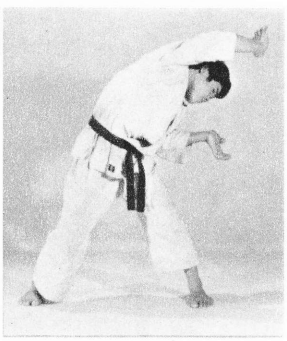



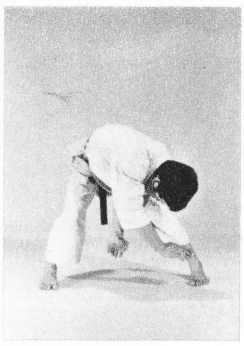
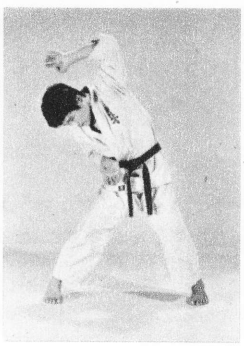
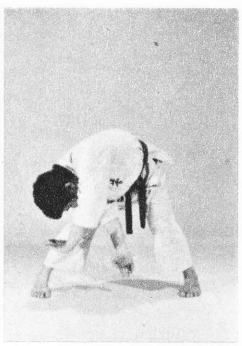




roundhouse block exercise

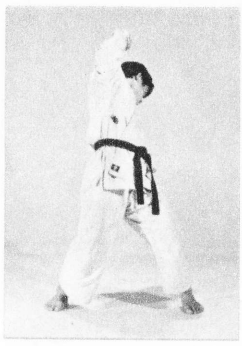
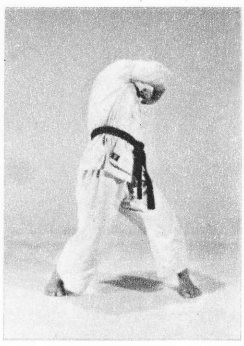
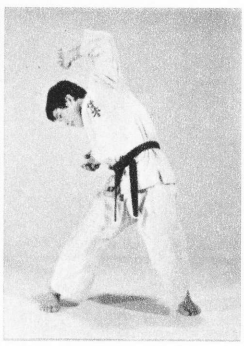
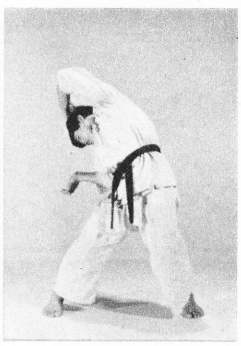
The roundhouse block, one of the most important blocks in karate, is explained in detail in another part of this book. Here the basic movement acts as a limbering exercise for the back. This exercise consists of a curving thrust with one arm. For the right roundhouse thrust stand with legs apart, the right arm extended in front of the body with the palm turned up, and the left arm curved before the body with the palm turned down. Turn the body to the left, pushing upward and around to the left with the right arm. Carry through until the thrusting stroke is complete. The left roundhouse thrust is executed in the same way.

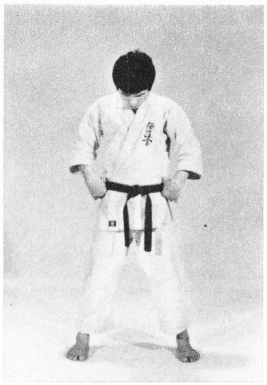
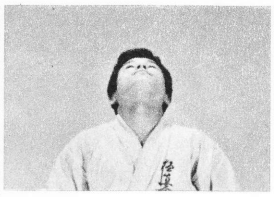
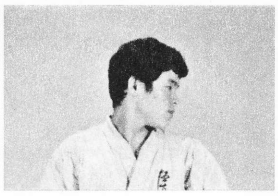
roundhouse block exercise for back muscles

This exercise is similar to the roundhouse block exercise except that in this case you bend far forward to limber the back muscles.

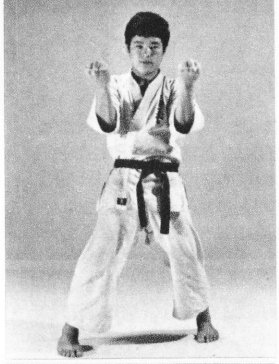
roundhouse block exercise for chest muscles

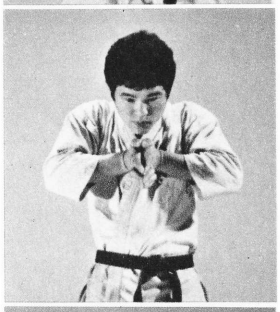
This exercise, too, is similar to the roundhouse block exercise except that this time you lean far backward to limber the chest muscles.

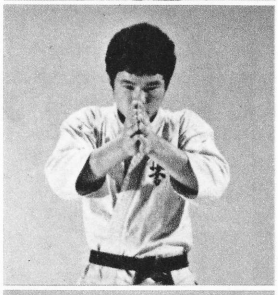




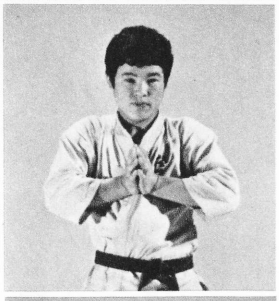
neck exercise

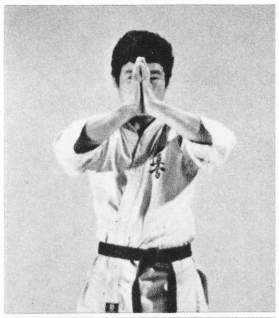
Stand naturally with legs apart about shoulder width. Bend the neck forward, then backward as far as possible. Returning to the original position, turn your head as far as possible to the left, then to the right. Returning to the original position, turn your head in a circle to the left, then to the right.

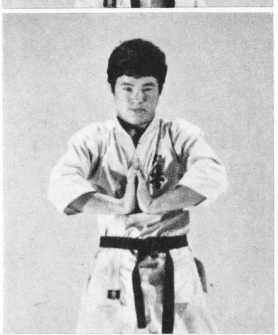






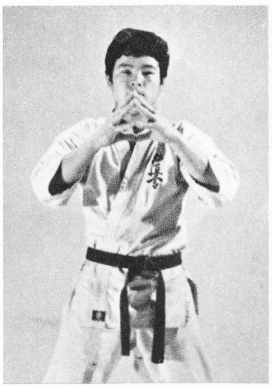


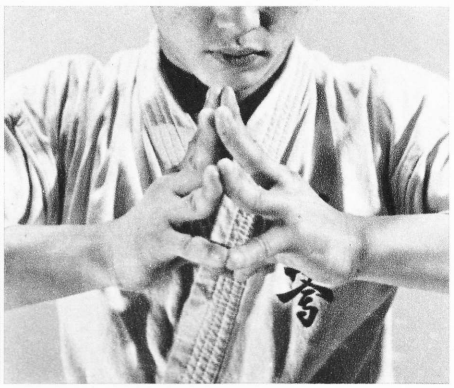




arm exercise with clasped hand

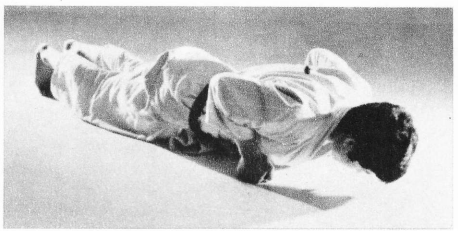
Assume a *sanchin* stance (see Chapter Five), with arms bent upward and palms inward, put palms together before sash. Bring your arms upward, with palms together. When your arms are in front of chest, pull them inward, still keeping the palms togehter. Turning your fingers upward, bring the arms down as far as possible. This exercise is good for the muscles of the underside of the arms.





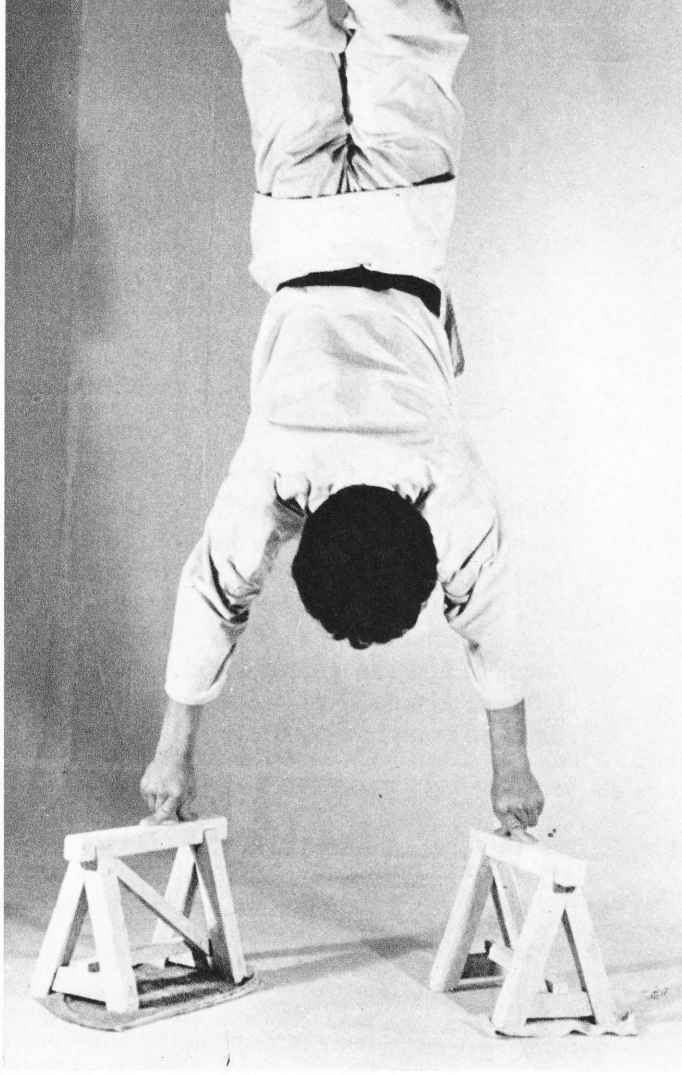
knuckle exercise

Place the hands together with the fingertips touching, but the palms apart. Press the fingertips together, keeping the palms apart.



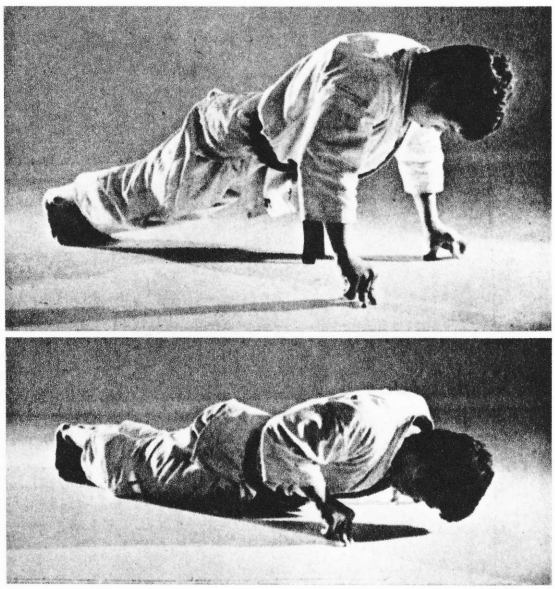
variations on the push-up

The push-up is a very effective body-building exercise. For karate purposes, it is best to do push-ups with the hand held in a fist rather than flat. Only the thumb and the knuckles of the middle finger should touch the floor. Push-ups in which you raise the body with the fingers rather than with the fist or palm greatly strengthen the grasp. They are particularly valuable to those wishing to try their hand at breaking tiles, bricks, or other such objects.



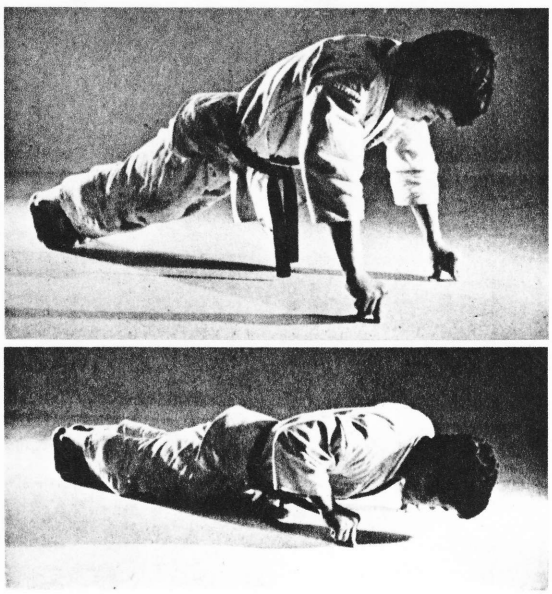
two-finger hand stand

These advanced and difficult exercises require a great deal of practice. Like two-finger push-ups, they put great strength into the thumb and forefinger.



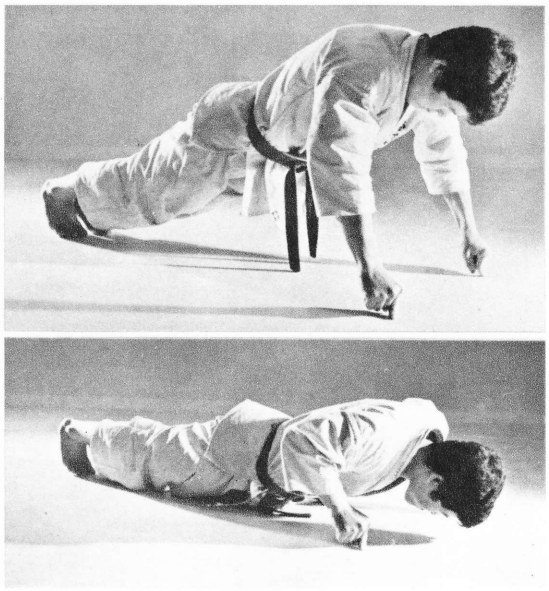
three-finger push-up

(thumb, forefinger, and ring finger)



two-finger push-up

(thumb and forefinger)



one-finger push-up

(the forefinger)

CHAPTER

5 stances

1. karate stances

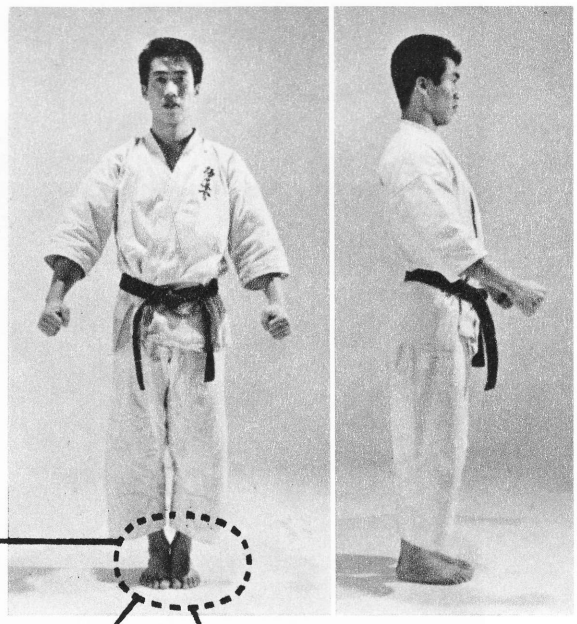
Standing and walking are two of the most important things in human life. Proper walking, the more difficult of these two, depends on proper standing. In turn, in karate, without mastery of stance, walking, kicking and the forms are impossible to perform.

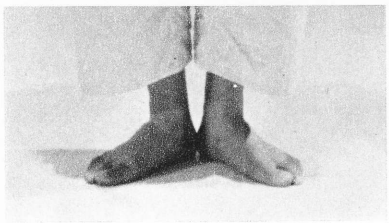
Karate includes a wide variety of stances, each devised to suit the needs of given techniques, and most derived from and classified in Chinese *kempo*. The twelve most vital stances we have included demand complete mastery.

normal stance ***(heisoku-dachi)***

Feet together and parallel pointing straight ahead, stand straight.

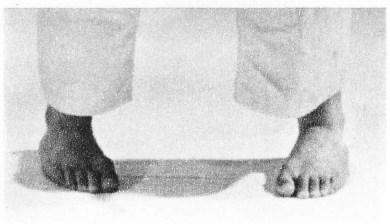
In the following four stances the upper body remains in the position it is in for the normal stance. Only the positions of the feet change.





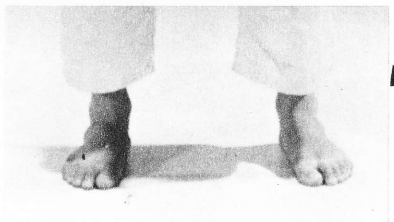
open-toes stance ***(musubi-dachi)***

Tips of the toes pointed out, heels together; stand straight.



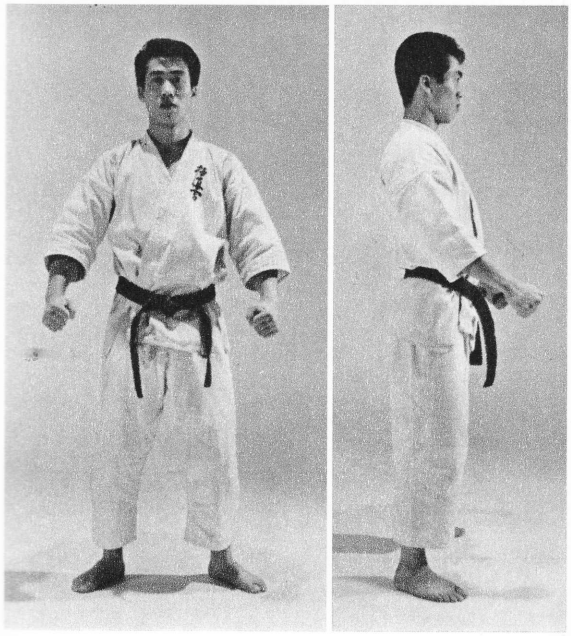
pigeon-toe stance ***(uchihachi ji-dachi)***

Feet spread about the width of the shoulders, toes pointed in, and heels out.



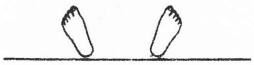
parallel open stance ***(heiko-dachi)***

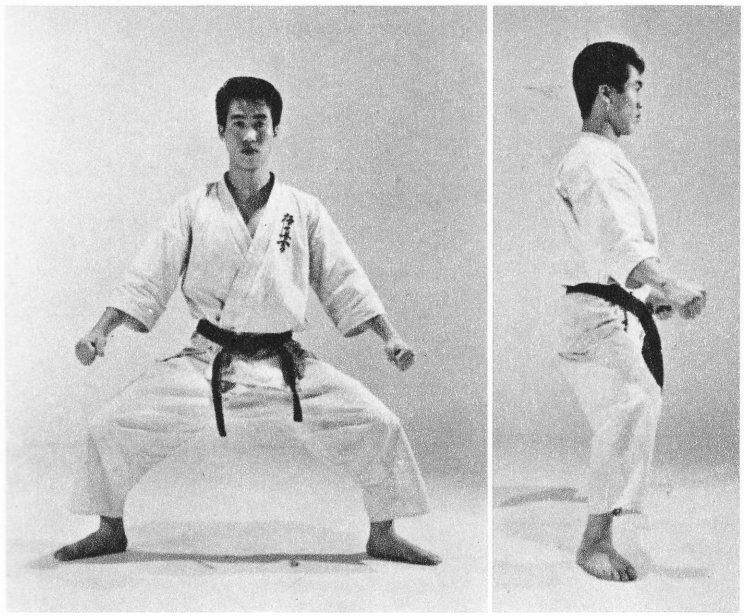
Legs apart about the width of your shoulders with feet parallel and pointed straight ahead.



stable or preparedness stance
(fudo-dachi or yoi-dachi)

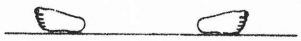
Feet spread about shoulder width, toes pointed out. This resembles the military parade-rest position for the feet.

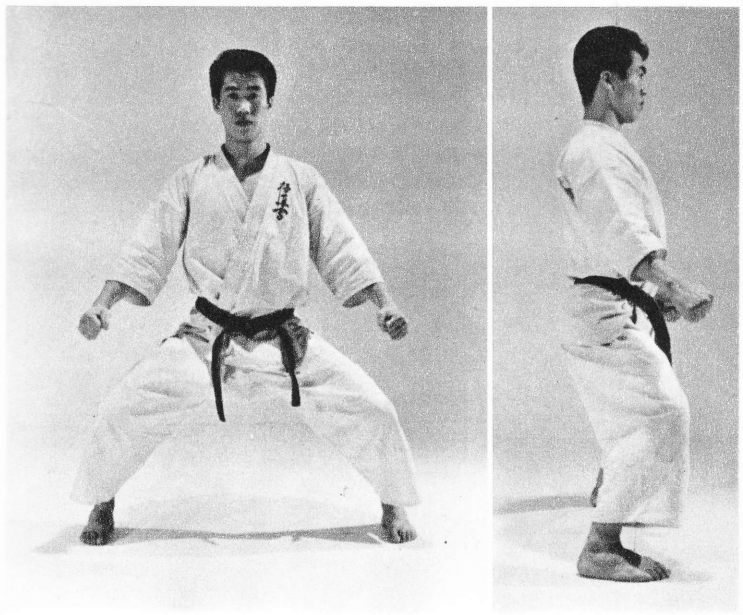




sumo stance *(shiko-dachi)*

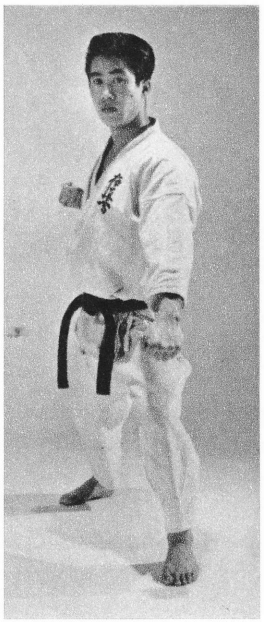
Feet spread about twice shoulder width and toes pointed out, straighten your legs first, then half squat. The Japanese name of this stance, *shiko-dachi*, derives from the name of a famous stance Japanese sumo wrestlers use.

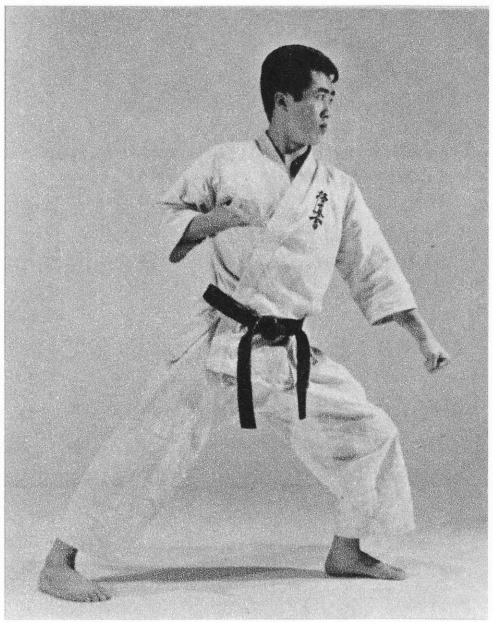




straddle stance *(kiba-dachi)*

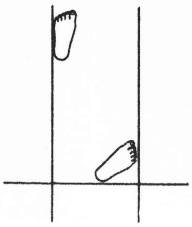
Squat into a position similar to one you might use on horseback. Toes are pointed forward and feet are parallel.

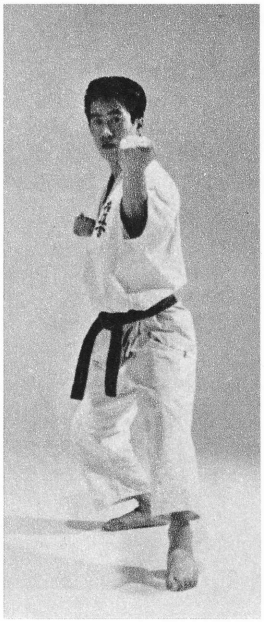


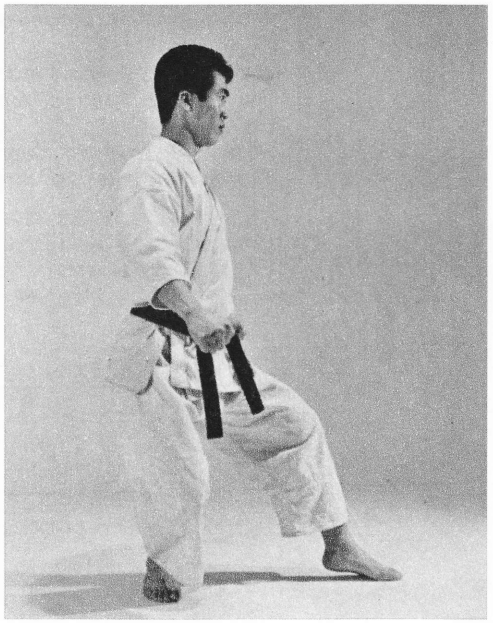


forward leaning stance
(zenkutsu-dachi)

Put one foot forward, bend the knee of the forward leg. Lean your body forward, and keep your back leg straight. The forward foot points straight ahead, and the rear foot points slightly to the outside.

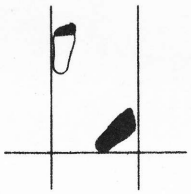


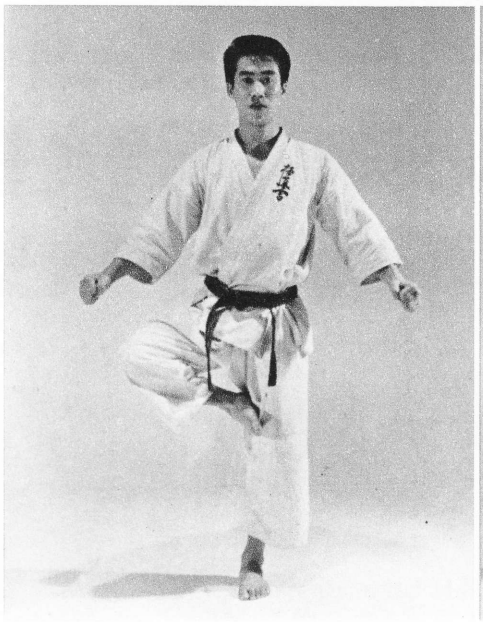


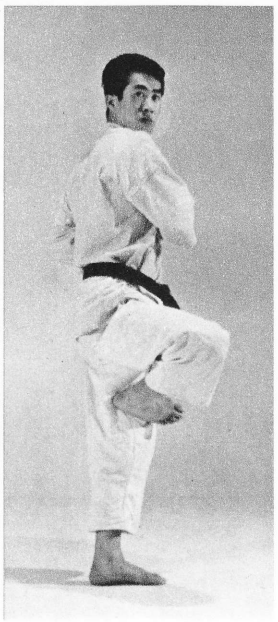


back leaning stance
(kokutsu-dachi)

Put one foot forward, tense the toes of that foot, and lean your torso back. The toes of the forward foot are pointed straight ahead. Distribute your body weight 70% on the back leg and 30% on the forward one.

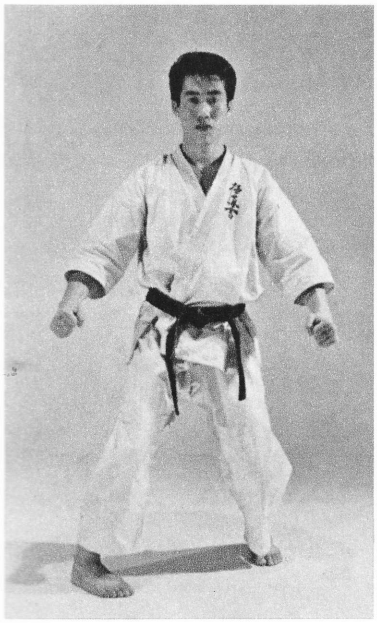






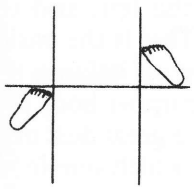
crance stance
(tsuruashi-dachi)

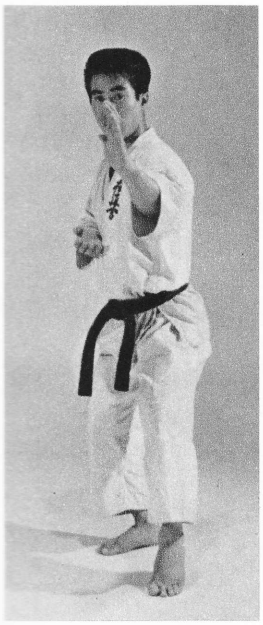
The name derives from the position's similarity to the way a crane stands on one leg. Put one foot lightly on one knee so that all of your weight is on the one foot.

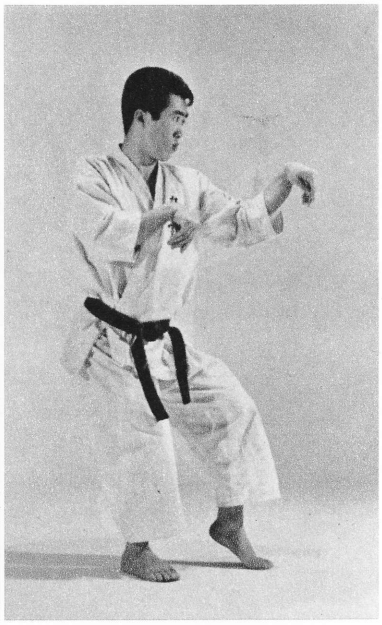


sanchin stance ***(sanchin-dachi)***

This, one of the most frequently used stances, has two versions, the right and the left *sanchin* stances. In the right stance, put your left foot forward, draw your right foot slightly back, and point the toes of both feet slightly inward. The foot position you see in the chart is for a left *sanchin* stance; the right foot is forward.

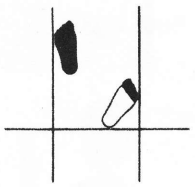


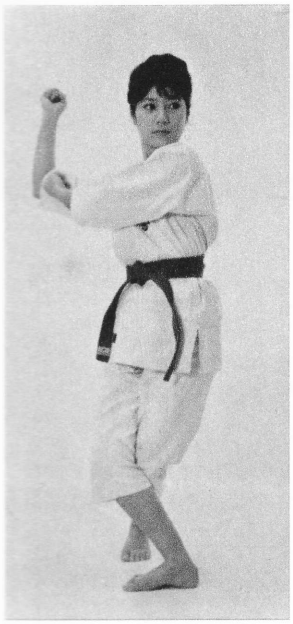




cat stance ***(nekoashi-dachi)***

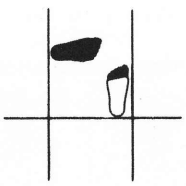
The foot position in this stance is similar to the shape of a cat's rear feet. Put one foot forward, bend the instep of that foot so that the heel is off the ground. Distribute your body weight 90% on the back leg so that the front foot is always ready for a kick.

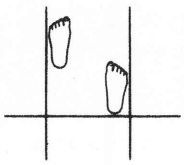




hooked stance ***(kake-dachi)***

Hook your left foot behind your right foot. Put most of your body weight on your right leg. Turn the toes of only your left foot in.





one-foot-forward stance
(moroashi-dachi)

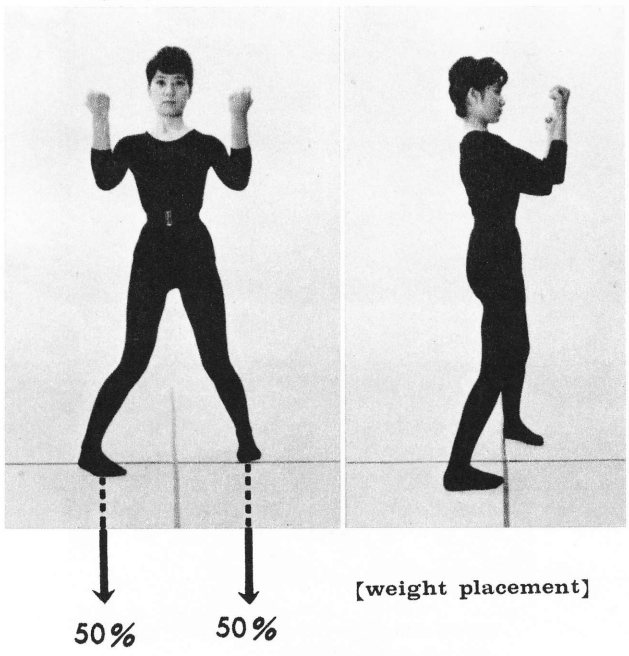
The feet are spread about shoulder width. They are parallel, but one foot—either right or left—is slightly in front on the other.

2. balance

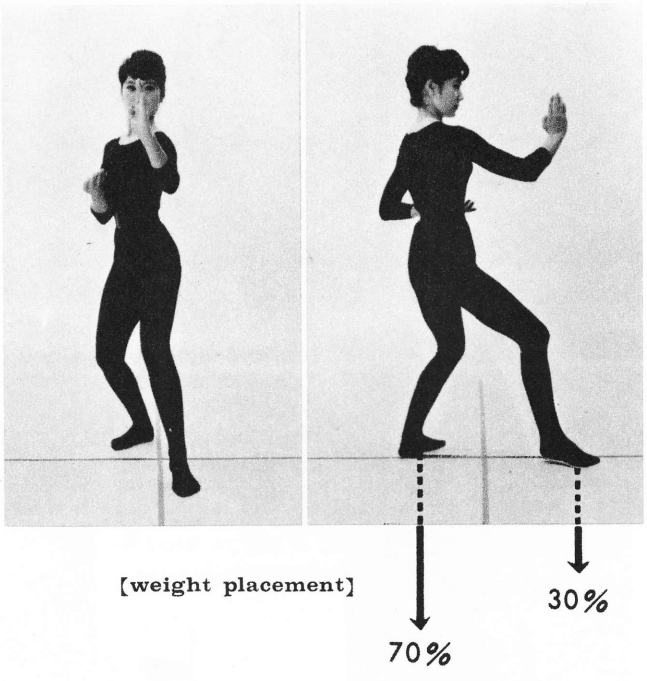
Because balance is so important to the stance that if you lose it you can easily be downed, you must practice keeping your balance under any circumstance. In karate, the question of balance largely involves finding a position in which to put the upper portion of the body. Ordinarily when we are standing up straight, as in the stable stance, the center of gravity of the body falls on a straight line midway between the right leg and the left, and the weight is distributed equally between both legs. This is the basic position and one from which no one can throw you off balance if your weight is properly placed on both feet and your upper body forms a perpendicular line to the floor Karate demands a great deal of balance practice because it contains many stances in which one foot is in front of the other and the placement of the body weight is not normal.

The following illustrations show how to achieve balance in the various karate stances.

Sanchin stance:
Weight placement is equal on both legs.

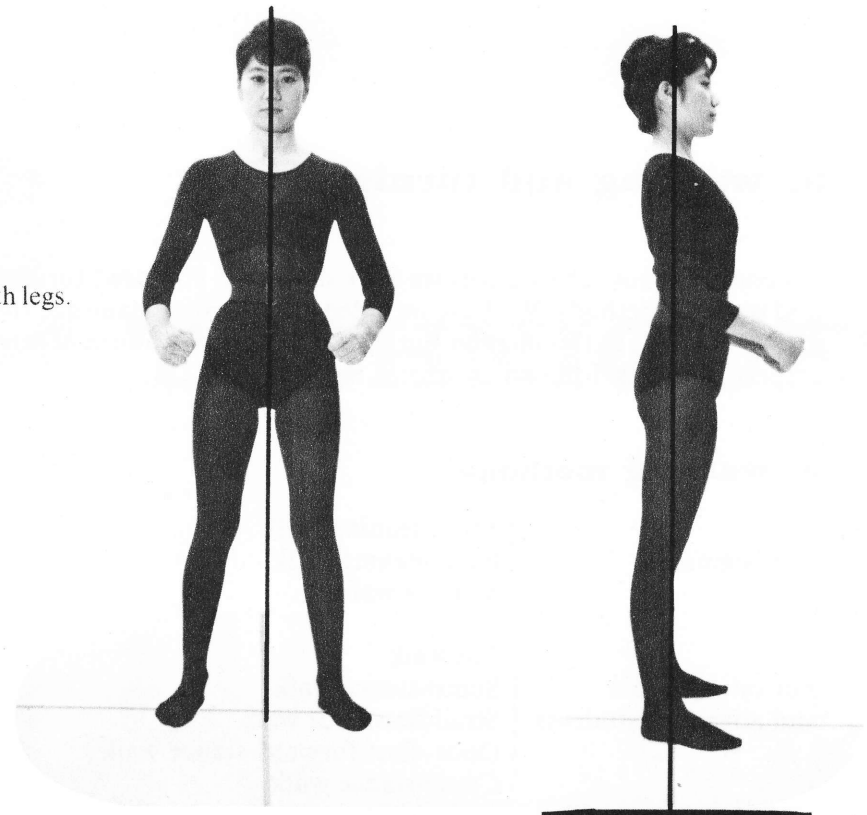


Back leaning stance:
Weight placement is 30% to the front and 70% to the rear.

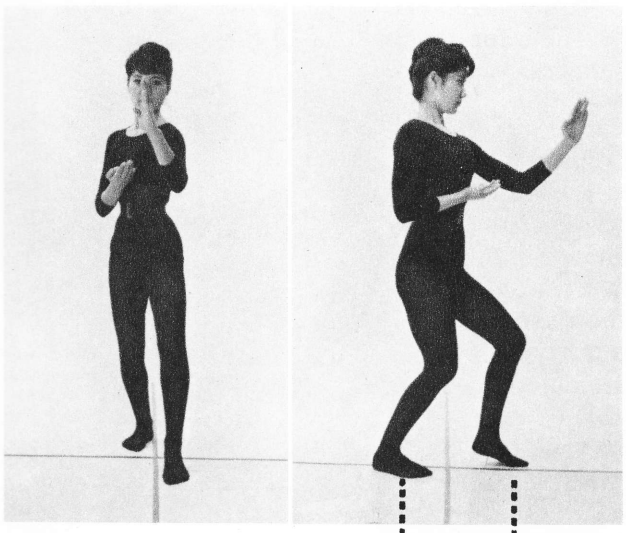


A comparison of the correct and incorrect method of standing.

The stable stance:
The placement of weight is equal on both legs.

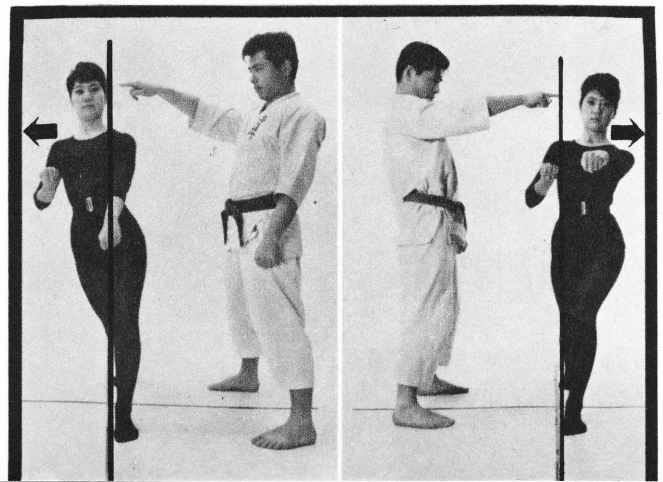


Cat stance:
Weight placement is 10% or 20% on the front to 80% or 90% on the back leg.

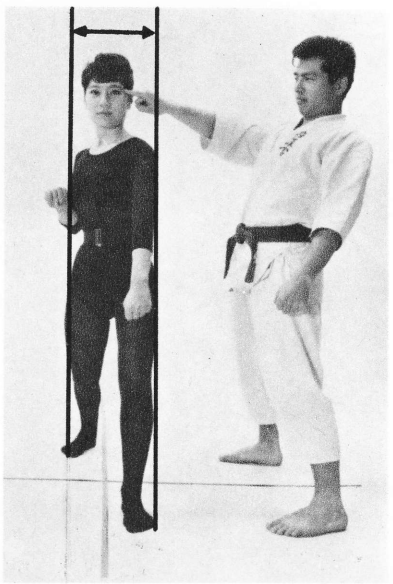


[weight placement]

If the feet are not *spread at shoulder width the body loses its balance and is weaker in an attack.*



With the feet spread at shoulder width the body preserves its balance and is stronger against an attack.



3. walking and turning

To continue from the stances we have discussed you need turning and walking methods. We have included the following names of the karate methods in this chapter but the detailed explanations of how to perform them follow in Chapter Seven.

a. walking methods

For beginners	Front leaning walk Back leaning walk *Sanchin* walk
For intermediate and advanced students	Cat walk Sumo-stance walk Straddle-stance walk Once -foot-forward-stance walk Crane-stance walk

b. turning methods

The names and divisions according to difficulty are the same for the turning methods as for the walking methods and stances.

An interesting sidelight on karate walking and its importance is the story of the karate masters of old who followed a training routine like those the spies use. These men poured water on a corridor floor and spread the thin rice paper used in Japanese sliding shutters on the wet floor. Because when the paper was wet it would tear easily with an ordinary walk, these men spent long hours training to walk on the wet paper without ripping it. This is the type of walking method that has a number of names in Japanese, including one that means "spy's walk," because with it one is able to walk so silently that he could easily follow another person or walk into a room completely unnoticed. Of course, anyone can walk who is healthy and has control of his limbs, but advanced walking techniques are very difficult and require as much spiritual as physical training, much as walking on broken glass or on hot coals as the Indian and Japanese religious ascentics do is both physically and spiritually demanding.

PART

2 TECHNIQUES

6. basic techniques training

7. lunge techniques

8. formal exercises

9. practice fighting

CHAPTER

6 basic techniques training

NOW THAT WE HAVE EXPLAINED the preparatory calisthenics and stances we will move on to basic techniques training. Basic techniques are essential, particularly for a beginner. Repeat one exercise on an average of more than thirty times each session, and a session of all the basic techniques will require from 40 to 50 minutes. As we have already explained, the *sanchin* stance is the best for exercising. The open stance and the straddle stance are unsuitable.

The *sanchin* stance is also good practice for concentrating your strength in the pit of your stomach. As we said earlier, in this stance tense only the abdomen, the deltoid muscles, and the striking areas.

Never neglect practicing the basic techniques, though there are some people who do, because these techniques are the building blocks from which we construct the karate formal exercises.

The life of karate is practice fighting, or *kumite*, and the life of the *kumite*, in turn, is the basic techniques. Because these techniques are the mother's womb of karate formal exercises, it is important to practice them more often than anything else. Though there are a number of special techniques for people who have mastered the basics and want to develop the high technical level that karate demands, advanced techniques do not appear in the present work.

The following photographs and explanations will demonstrate both the correct and the incorrect methods of performing basic techniques training.

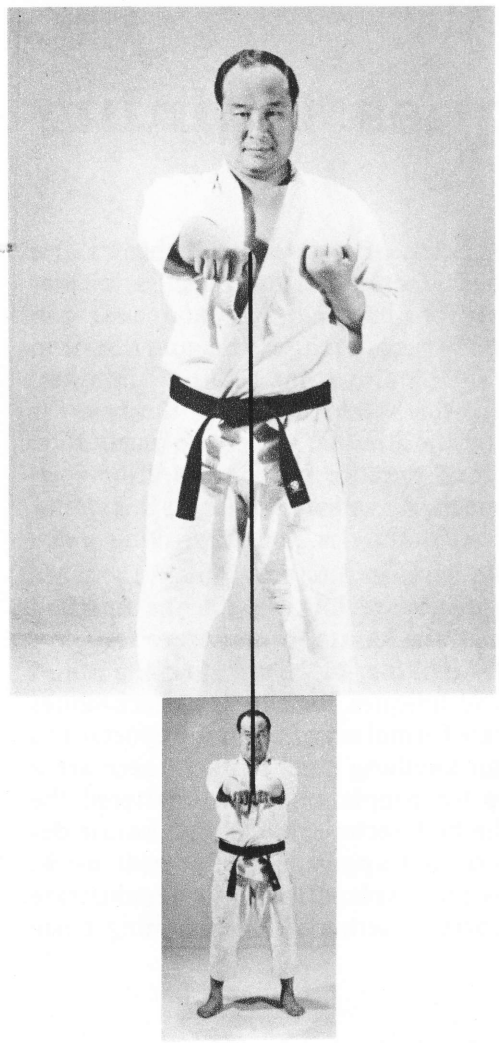
1. thrusting and striking methods

a. correct thrusts

The method of thrusting in the middle thrust from the *sanchin* stance is very important. The places to tense in thrusts are the abdomen, the deltoid muscles, and the striking areas, (such as the first knuckles of the thumb and ring finger). The people who hold that any thrusting method is all right do not understand the essence of karate and are making a great error. Because the thrust is the heart of karate, if your thrust is incorrect, your karate will be also.

The following photographs illustrate thrusting methods in both head-on and top views.

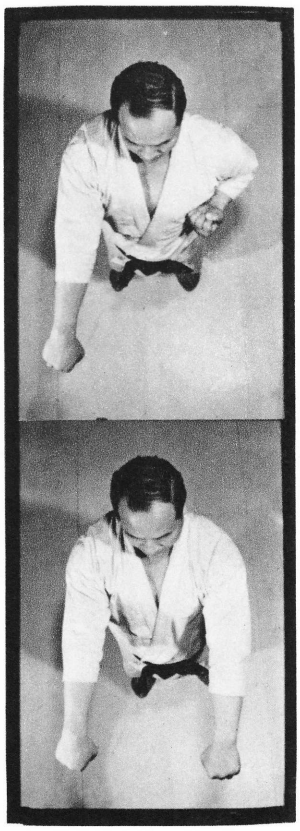
PROPER THRUST

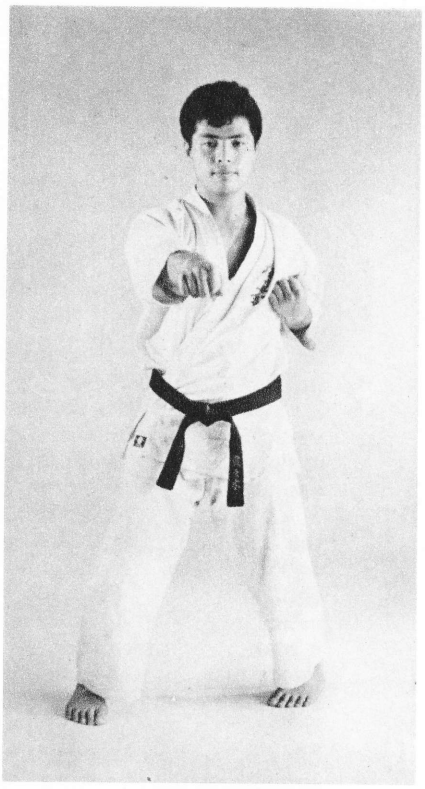


Thrust with both hands stretched forward at the angle at which they would be if your open hands met.

INCORRECT THRUST

In this thrust the hands are separated the distance of the width of the shoulders.



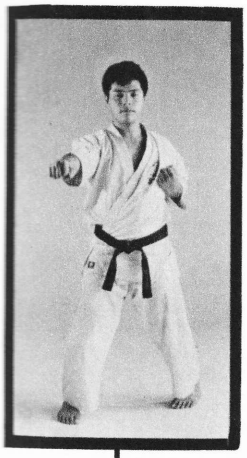


Proper right middle thrust from the sanchin *stance.*

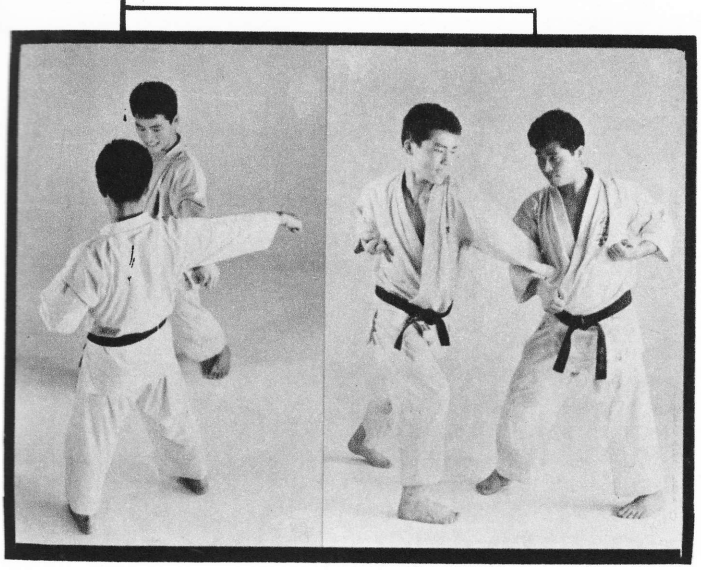
NOTE: The thrust in karate is so important and so difficult that from ancient times it has been said that one should spend a total of nine years in mastering only one. These nine years are divided into three years for the stance, three years for the fist clench, and three years for the thrust.

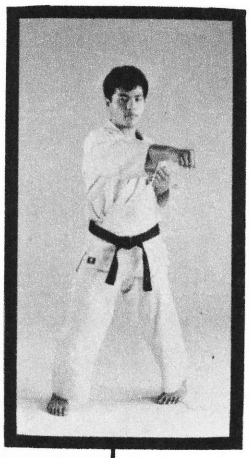
If we were to say now that one must practice for nine years on the stance, the fist clench, and the thrust, probably no one would study karate. Although today, instead of the classical methods, we use scientific and logical practice methods, we mentioned this ancient practice, just for the sake of reference.

The following photographs illustrate why it is not good to thrust too far to the inside or the outside.

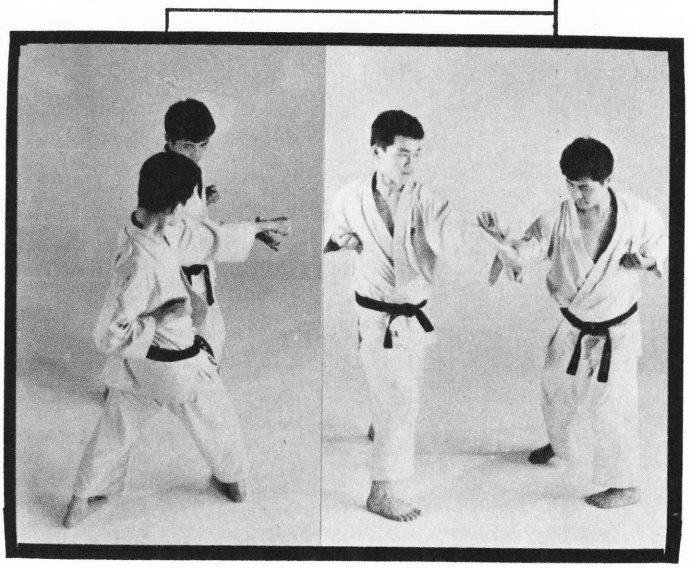


As you see in the photograph, if the thrust is too far to the outside, your opponent can catch you with a reverse and swing you to the inside.





Again, as you see in the photograph, if the thrust is too far to the inside, your opponent can block it with either the palm heel or with a knife hand.

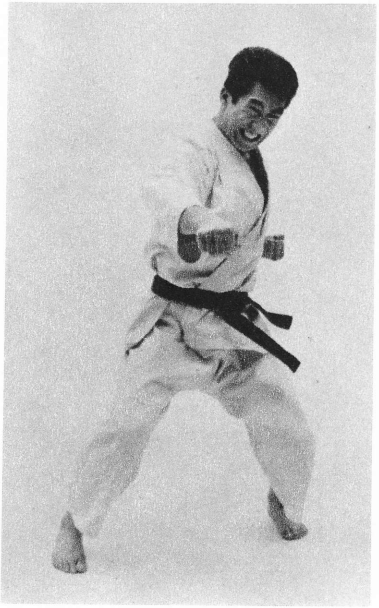


In conclusion, I thin kthe reader can understand the importance of correct thusting. Of course, only a person who has practiced karate for many years will be able to block a thrust easily.

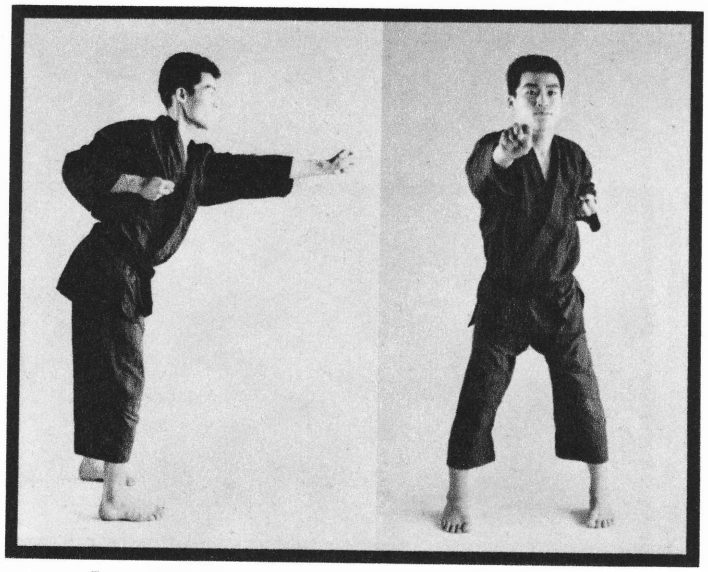
b. correct and incorrect methods

1. forfist middle thrust *(seiken chudan-tsuki)*

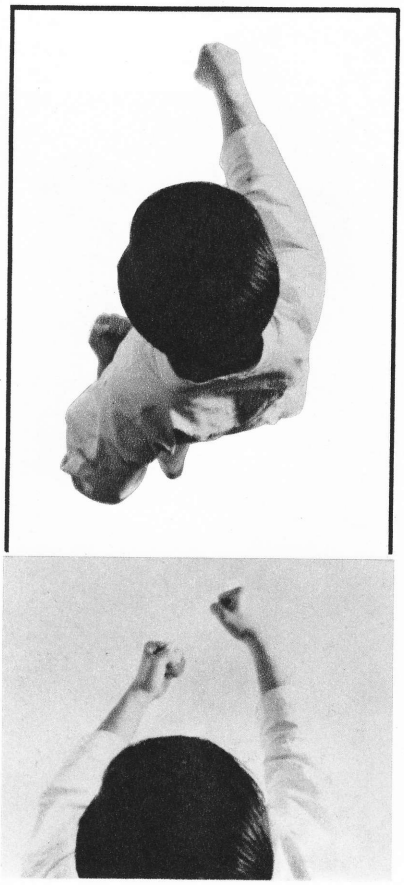
1. Turn the back of your withdrawn hand down and bring it to your chest, (see photograph).
2. Your fist should be facing as it would be if you stretched both hands straight out in front of you and joined your fingers. Your fist should be at about the height of your own stomach.
3. In the course of the thrust, twist your arm so that the back of the thrusting hand is up.
4. Put all your strength into your fist at the instant of contact.
5. Bring your hand to a quick halt at the spot at which it makes contact.
6. At first, your withdrawn hand should be in the beginning position, but during the thrust it should turn so that the top of the hand faces down. Draw this hand in as close to the body as possible for speed and strength in the thrusting fist.
7. Relax your shoulders, put the shoulder of the thrusting arm alightly forward, and hold your body so that it does not twist. Tense the big toes and the solar plexus. If the solar plexus is stable, so will the upper half of the body be. Keep your hips balanced.
8. Tuck your chin in, and always keep your line of sight directed straight at where an opponent's face would be, even though there may be no opponent.
9. Practice at first with one hand at a time, right, then left, then right, then left. Gradually, as you make progress, you will practice with series of right-left, then on to the three-phase practice of right-left-right in a continuous series. Pay particularly close attention to mastering points 4, 6, 7, and 8 in the thrusts and strikes, because these are basic technical moves that are almost the same in many other techniques.

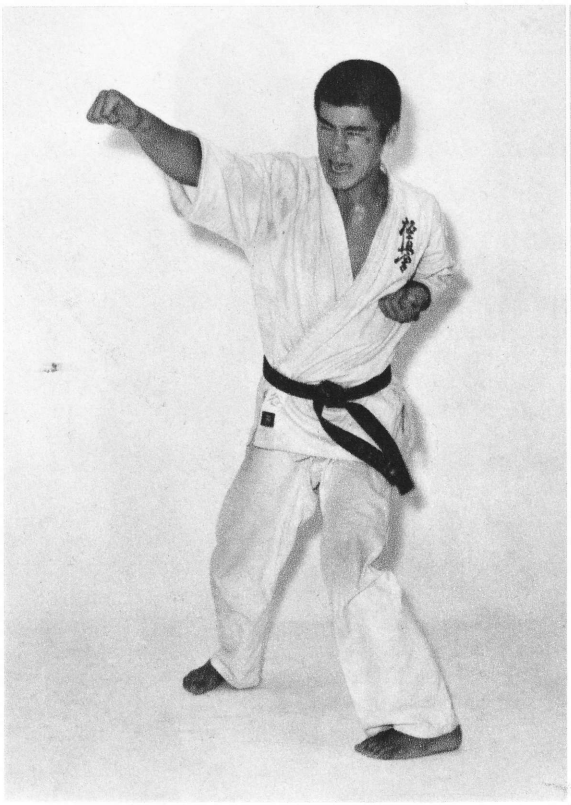


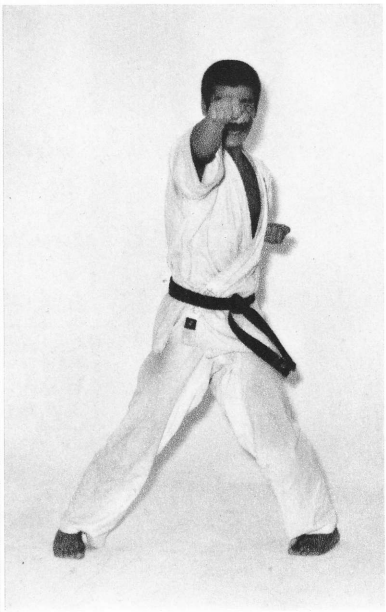
forefist middle thrust



INCORRECT
The clench of the thrusting hand is bad, and the wrist is bent. The thrusting hand is not stretched out. The stance is poor, and the hips stick out too far in the back.

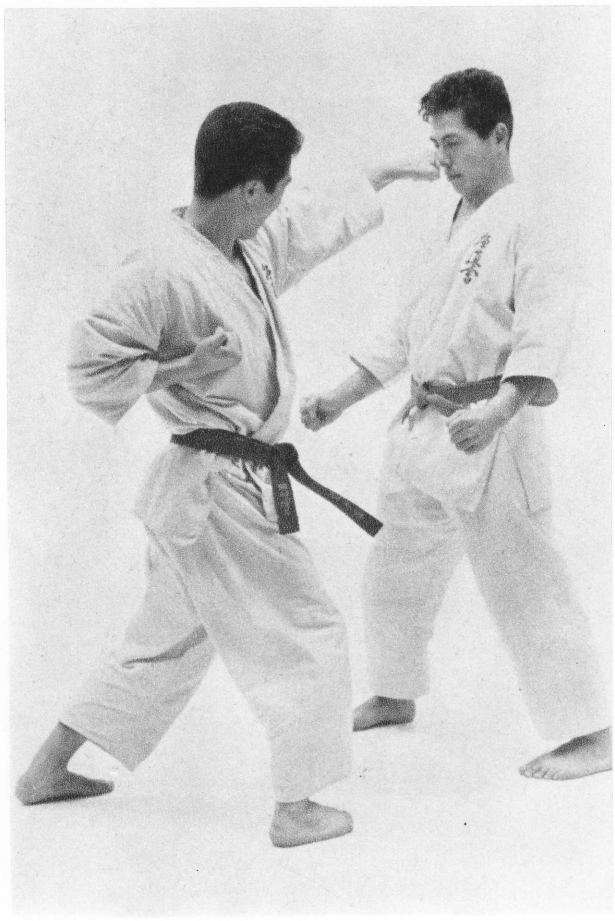




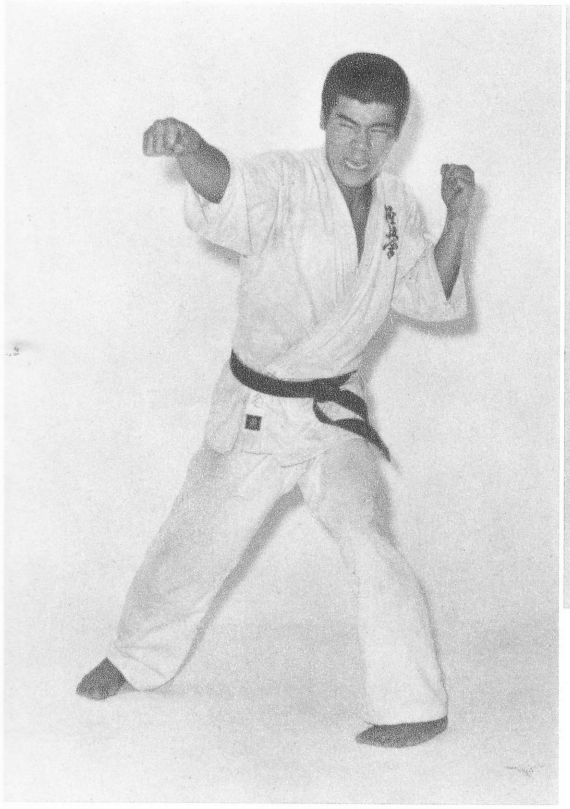


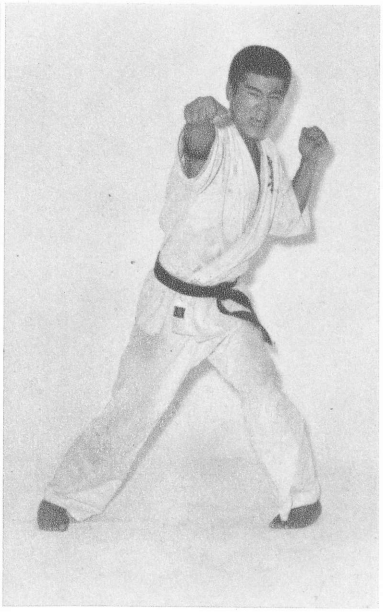
2. forefist upper thrust
(seiken jodan-tsuki)

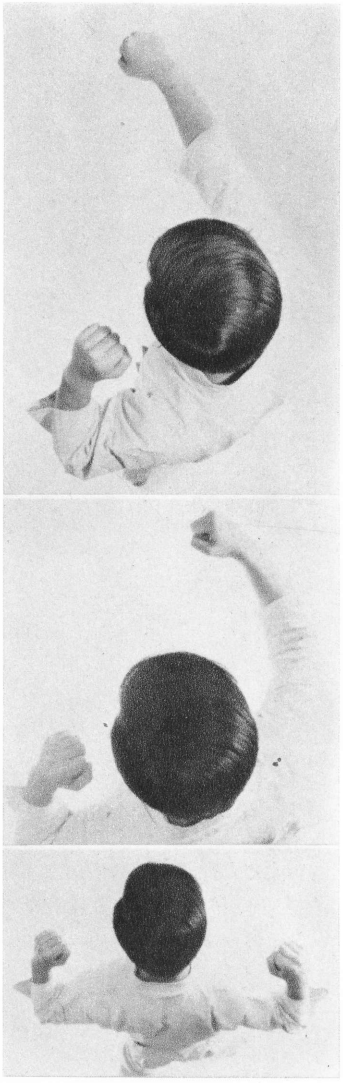
The only difference between this technique and the forefist middle thrust is that, in this case, the hand is held at about face height.



INCORRECT
The thrusting hand is bent, and the withdrawn hand is improperly clenched. The hips stick out too far.

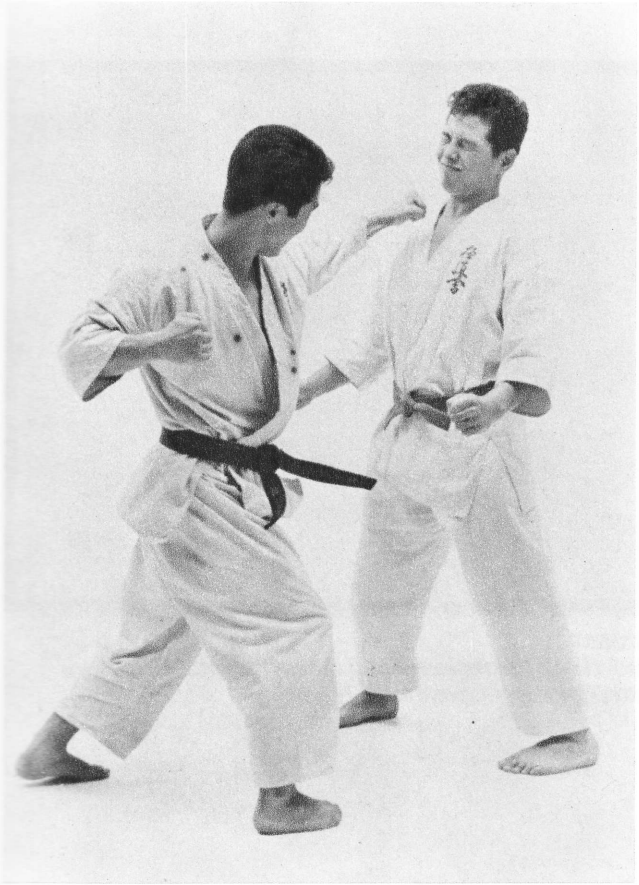


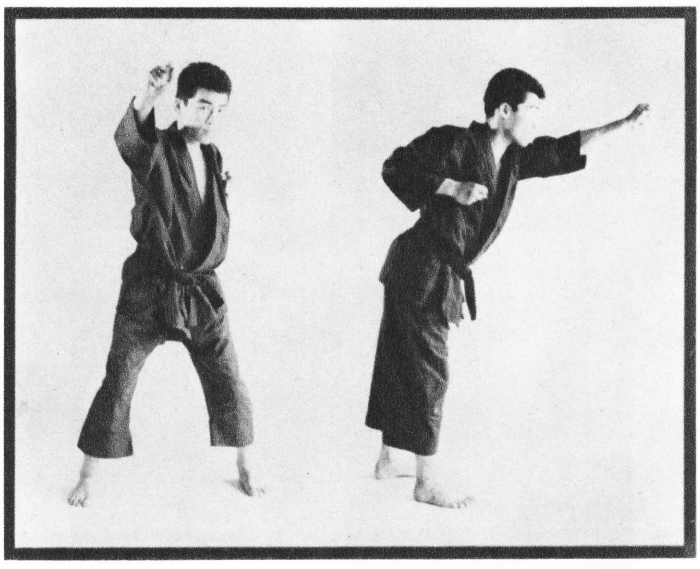




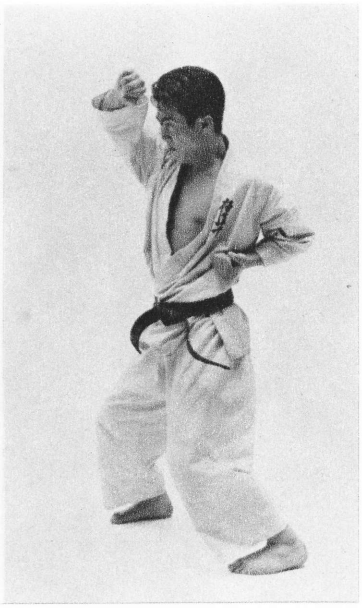
3. forefist strike to the chin
(seiken ago-uchi)

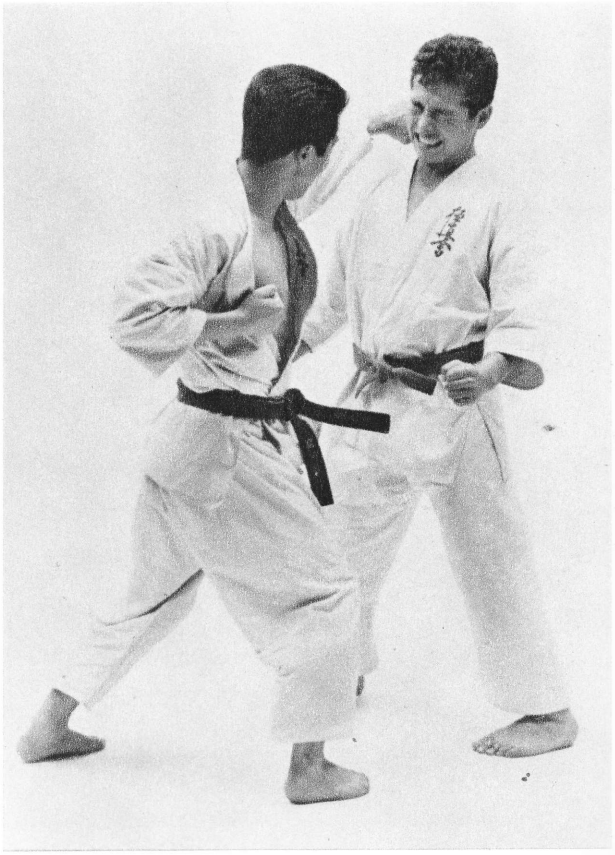
Hold the withdrawn hand with the back facing upward and with the hand slightly away from the chest. This thrust differs from the middle and upper thrusts in that you instantaneously bring the thrusting hand back straight to your body after the thrust. You do not halt your hand after it has made contact.

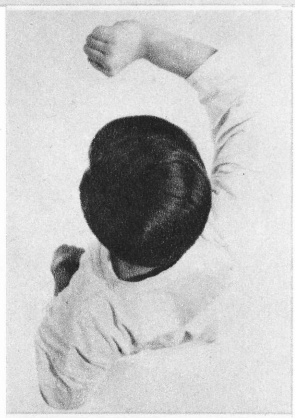


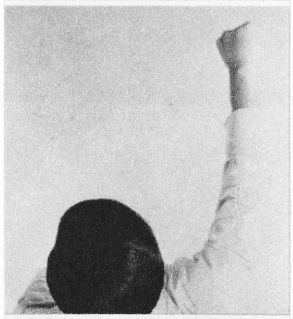


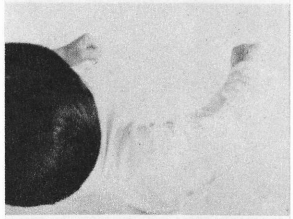
INCORRECT
The wrist is bent and the palm heel juts out too far in front. The thrust hand is bent, and the hips are drawn in too much.

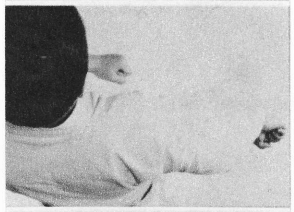


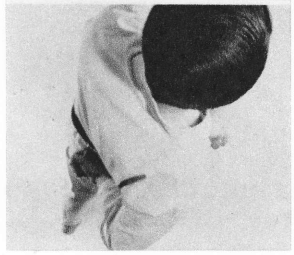








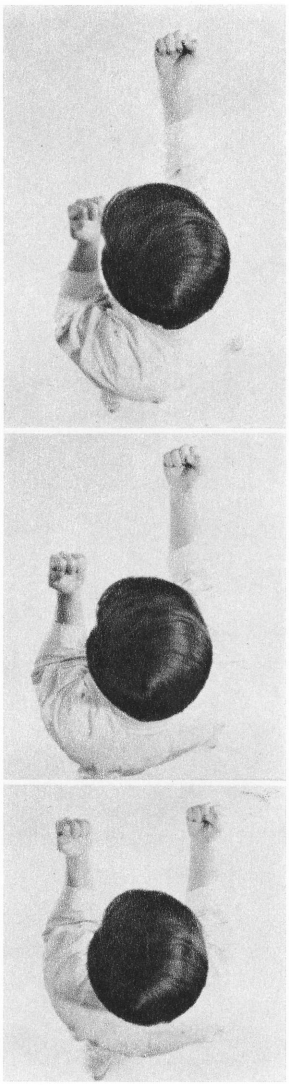


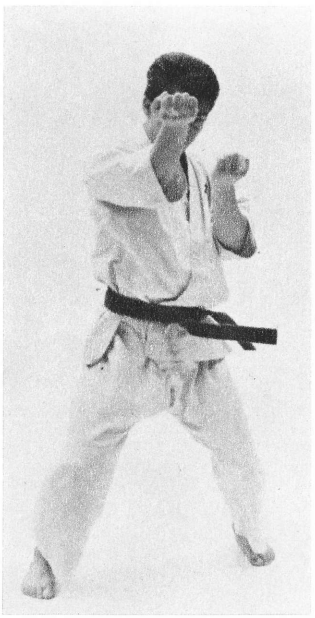


4. forefist roundhouse strike (or thrust)
(seiken mawashi-uchi)

Begin with your fist in the small of your back, and swing your hand outward and bend your elbow. With a roundhouse movement strike the opponent on the side of the head. Bring your fist to a halt at the instant of contact.

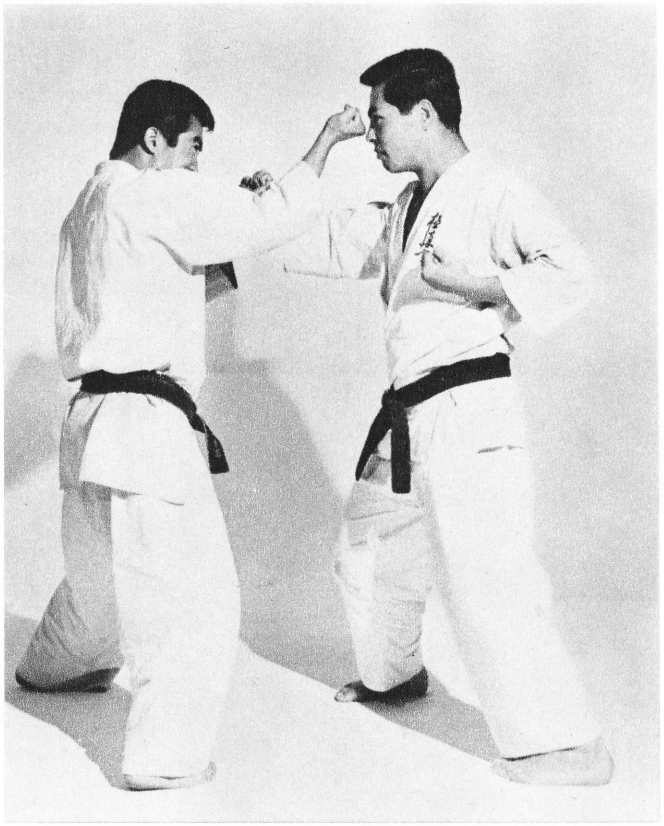
INCORRECT
The wrist of the striking hand is bent, and the withdrawn hand is in a poor position.

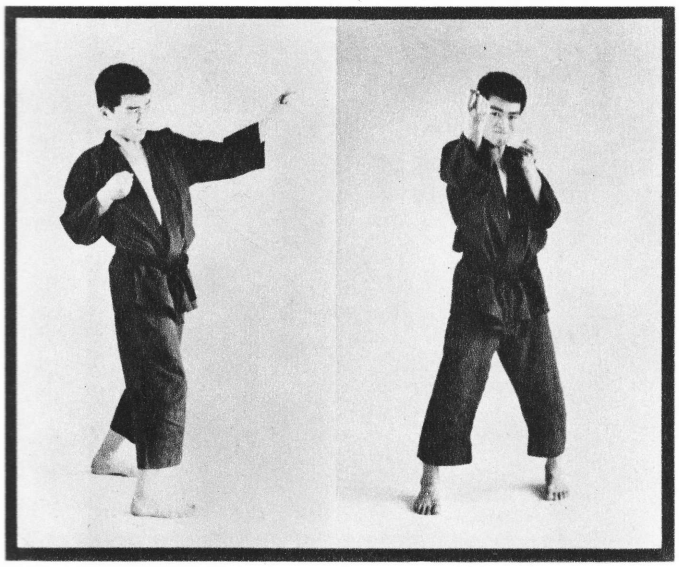




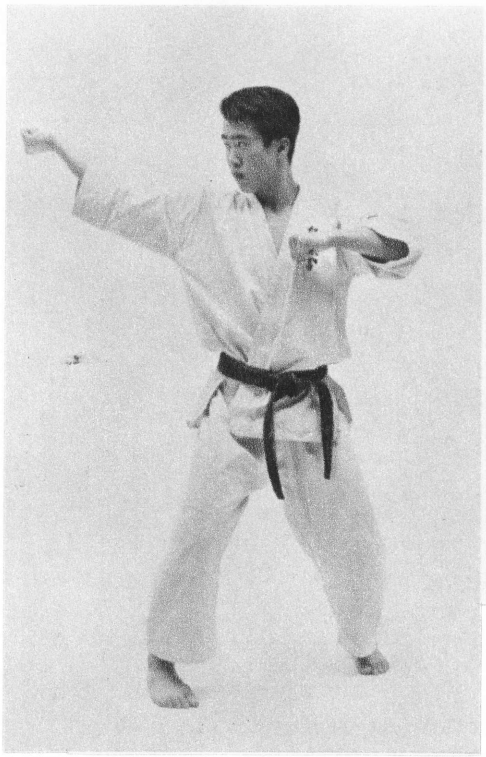
5. front inverted-fist strike
(uraken shomen-uchi)

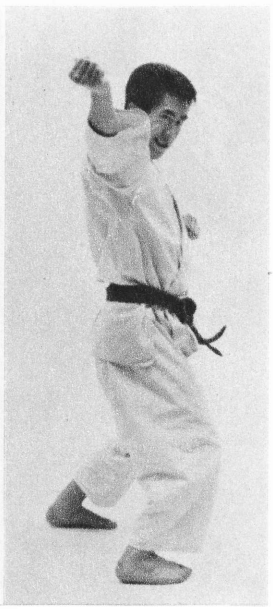
In the inverted fist the back of the hand faces down. After the strike, bring your hand straight back. Your fist should be at about the same height as in the fore-fist upper strike.

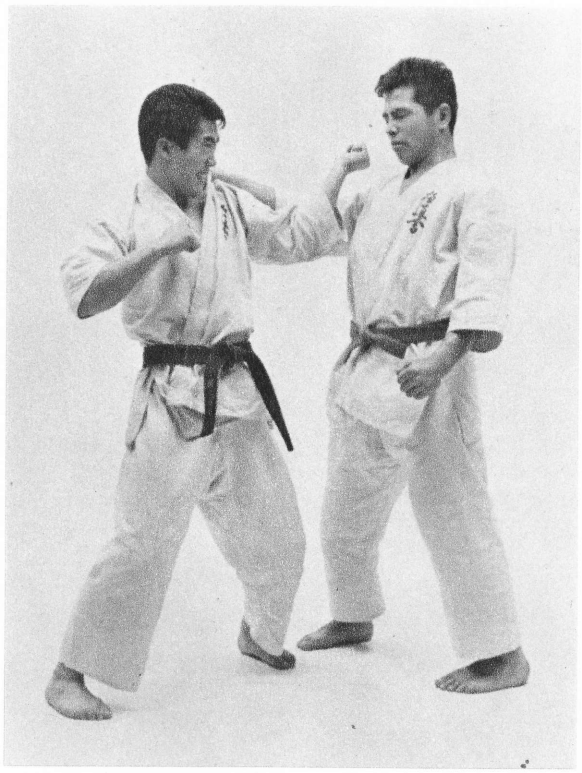




INCORRECT
The distance between the arms is incorrect, and the clenching of the fists is poor. The stance is incorrect, and the body leans too far back.

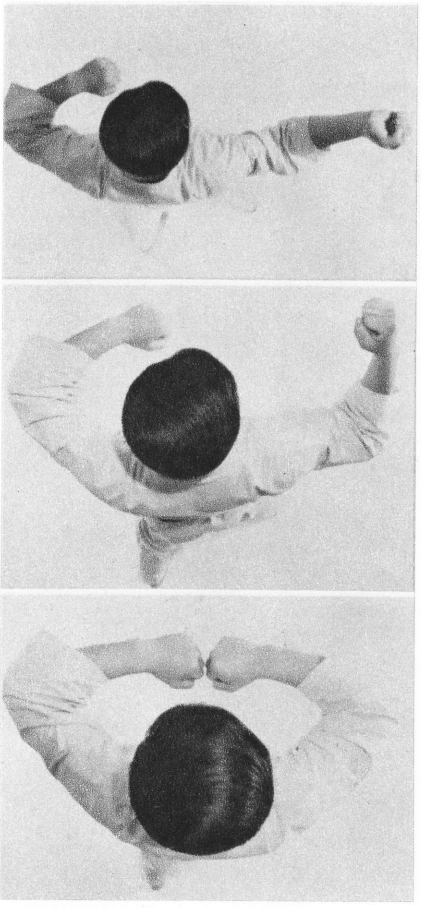




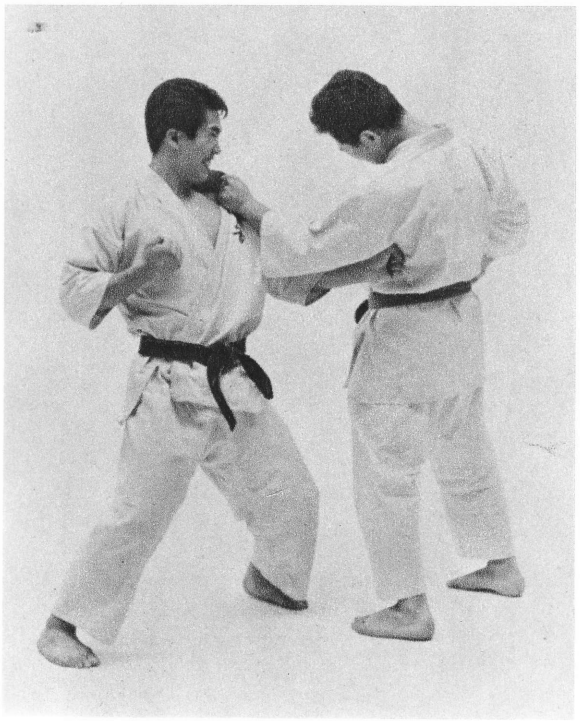


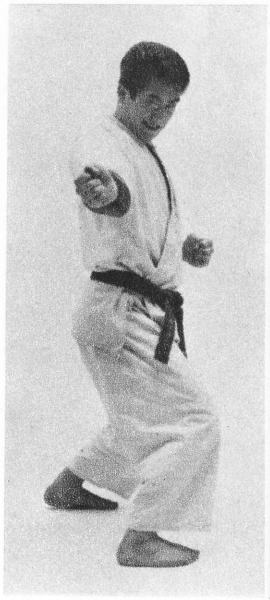
6. right and left inverted-fist strike
(uraken sayu-uchi)

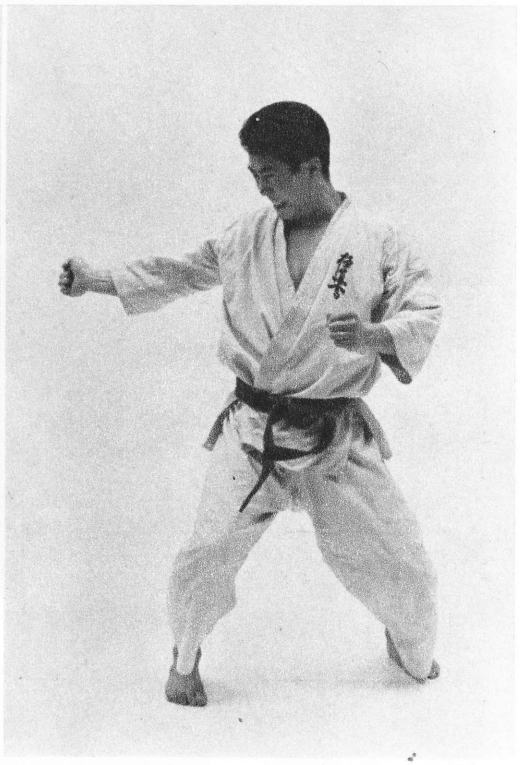
The fists should be at about chest height. Bring them back instantaneously after contact in the strike. Strike to the right with the right fist and to the left with the left.



INCORRECT
The striking hand is stretched out too far, and because the stance is poor, the center of gravity of the body is not in the abdomen, and there is no strength in the inverted fist.

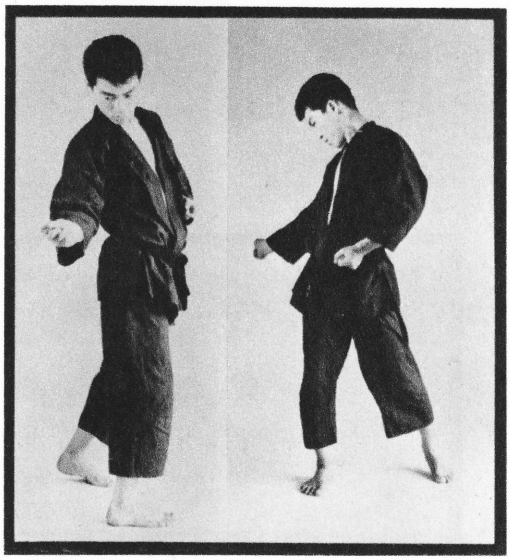




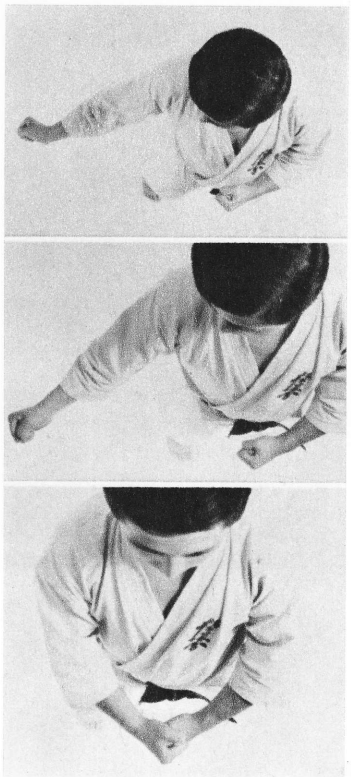


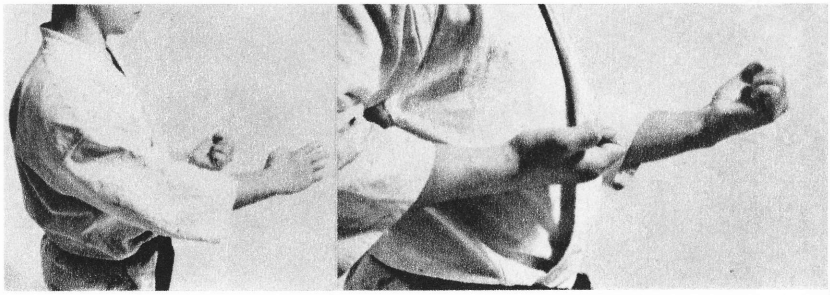
7. inverted-fist strike to the spleen
(uraken hizo-uchi)

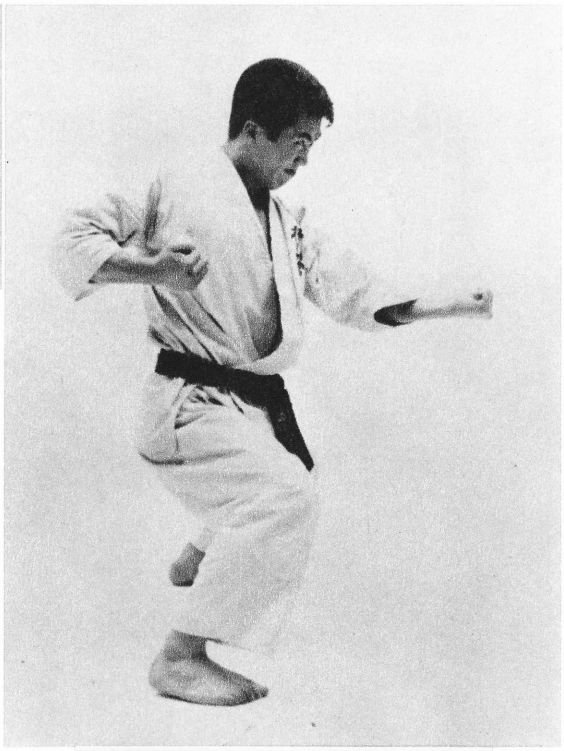
As in the preceding strike, strike to the side with an inverted fist. Instantaneously bring your fist back to your body after contact. Snap your wrist slightly at the moment of contact.



INCORRECT
The upper half of the body is bent, and because the left heel is off the floor the body is out of balance. The striking method is poor.

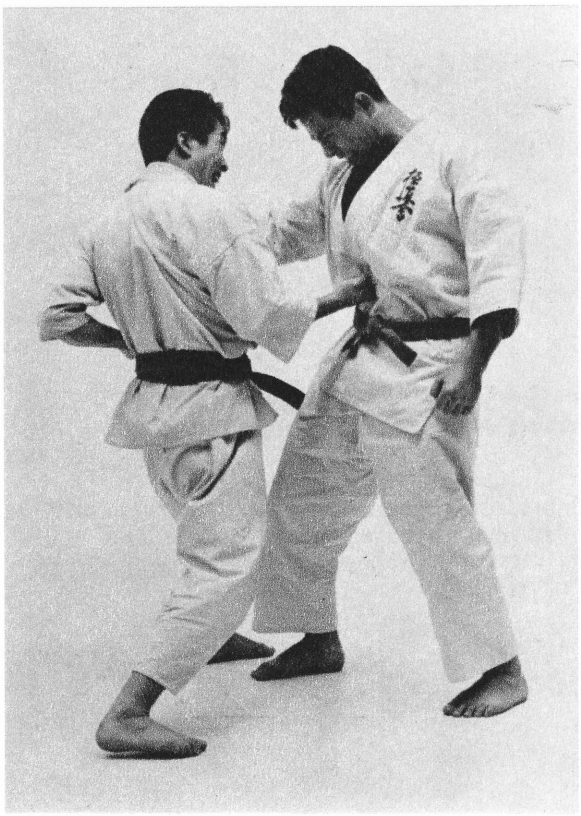


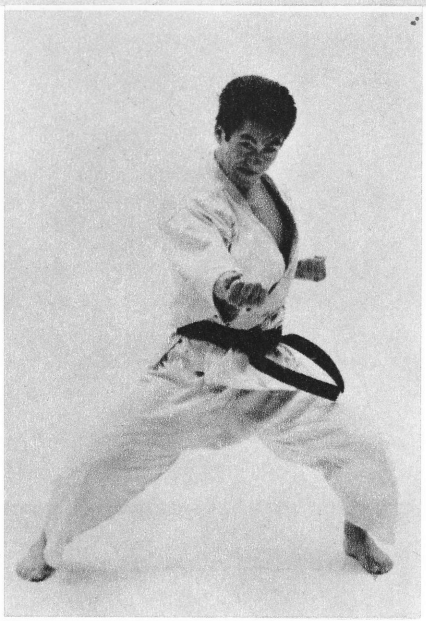




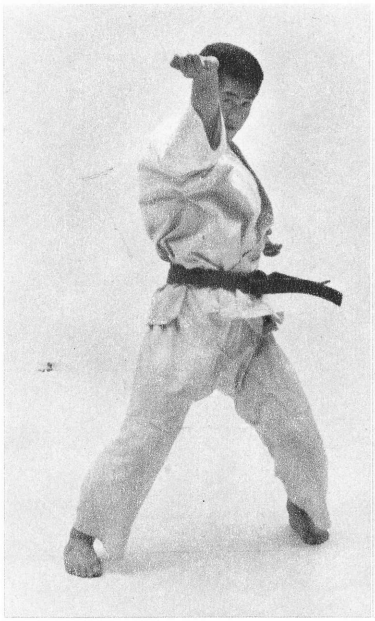
8. inverted-fist low thrust
(uraken shita-uchi)

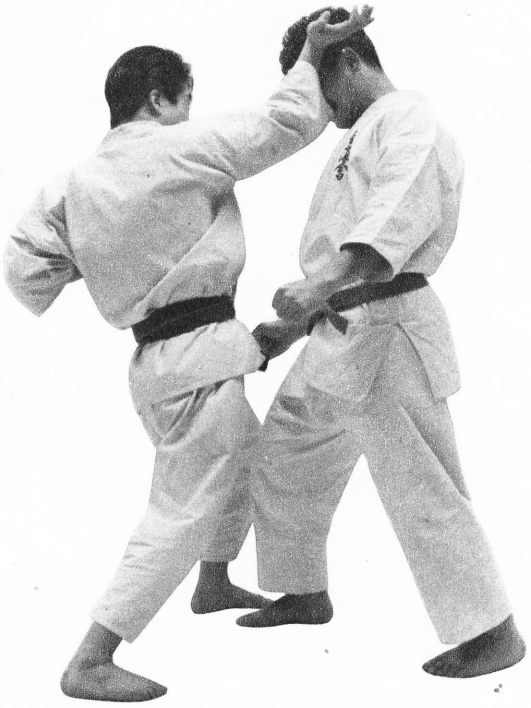
Squat slightly in a straddle stance. Bring your fist to a halt at the moment of contact. Snap your wrist slightly as it makes contact.

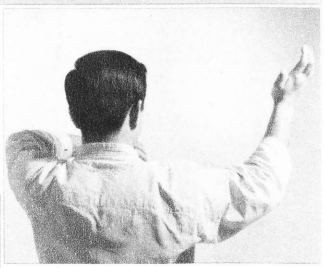


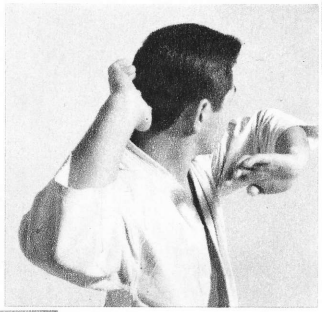


INCORRECT
There is no strength in the thrust because this is not a proper straddle stance, the upper half of the body inclines to the front, and the hips stick out too far. The downward thrust comes out right in front of the model's eyes, where it should not be.





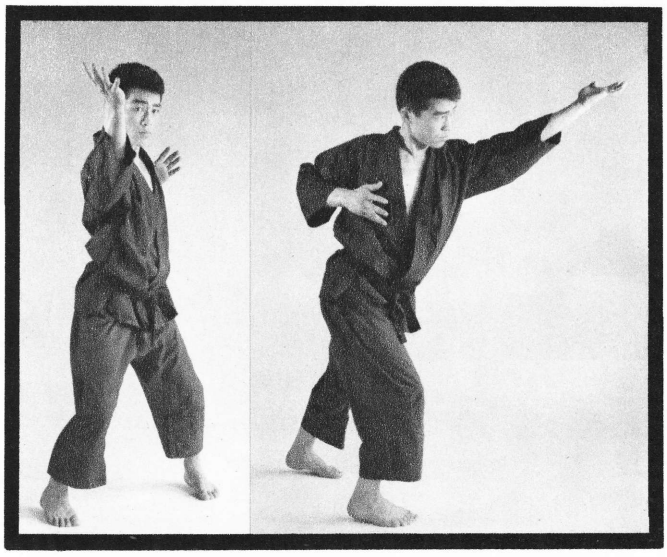




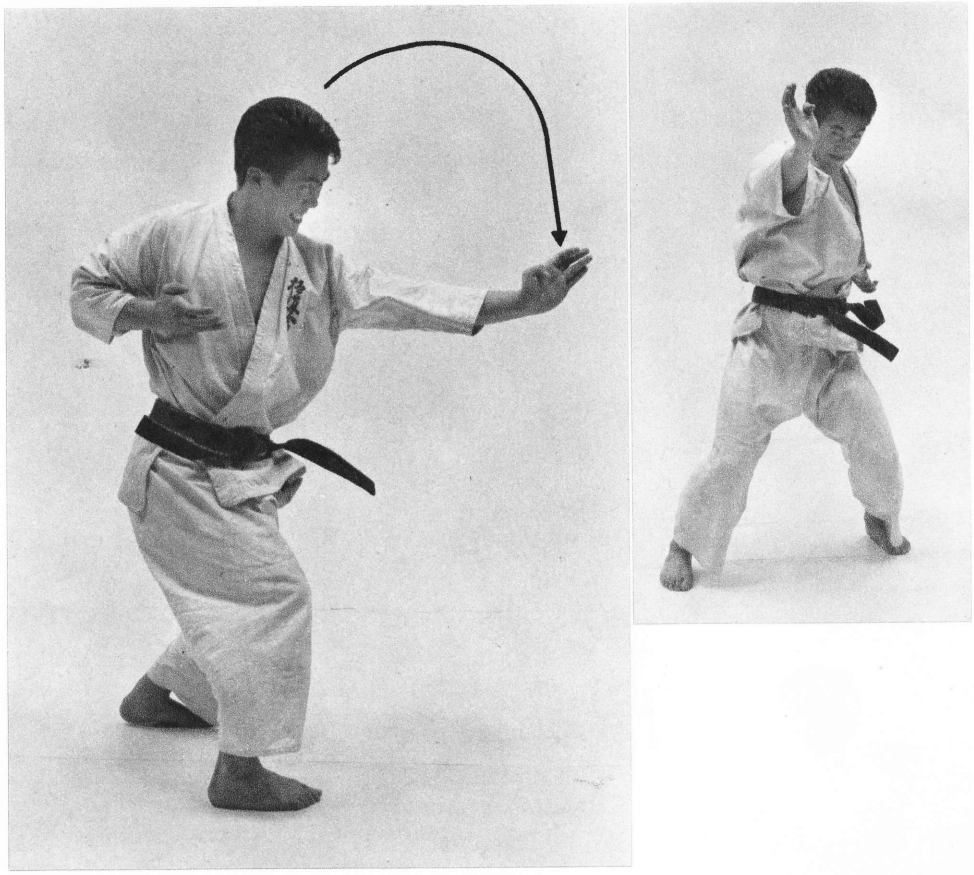
9. knife-hand strike to the face
(shuto gammen-uchi)

Bring your fist up behind your ear and strike. The strike to the collarbone and the strike to the spleen are performed this way. In all three cases, halt the hand on contact.

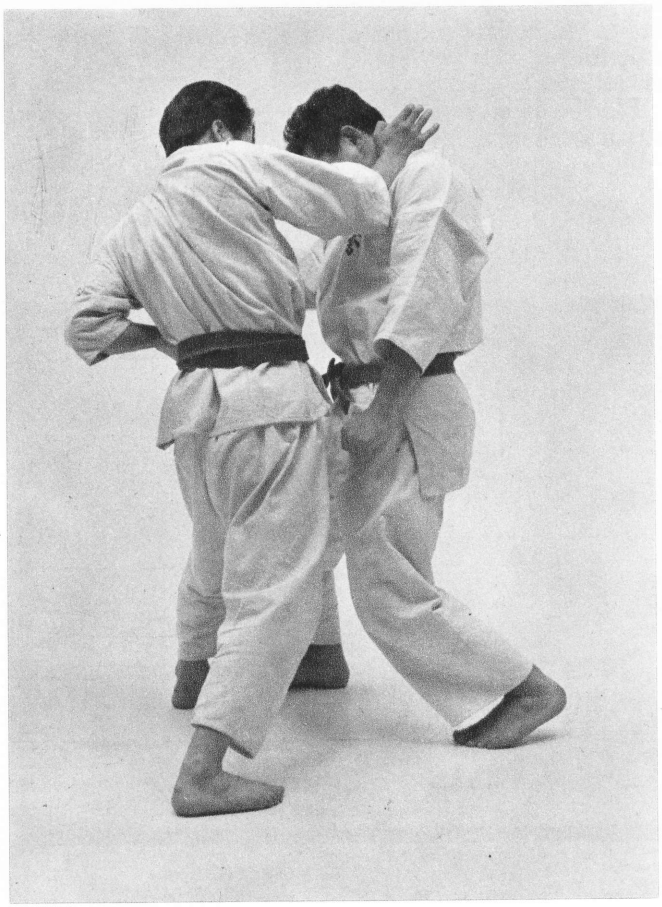
Put the withdrawn hand in the same knife-hand position and pull it in to the chest.

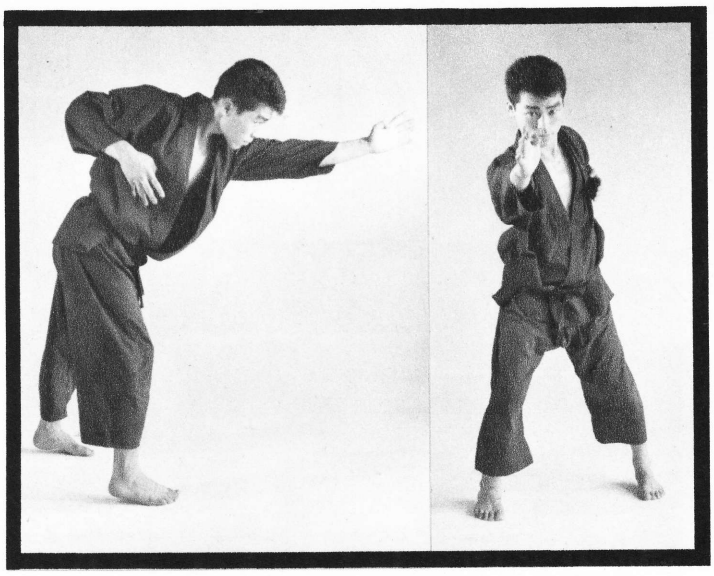


INCORRECT
There is no strength in the blow because the striking hand is stretched out too far. The fingers of the withdrawn hand are spread.

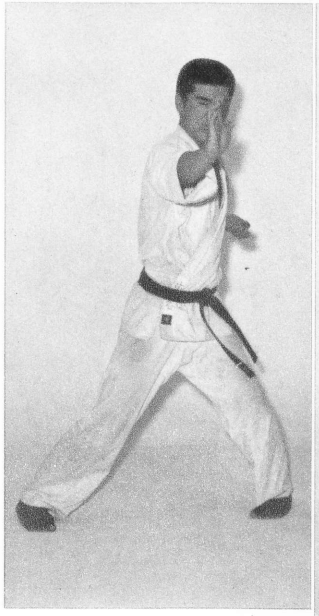


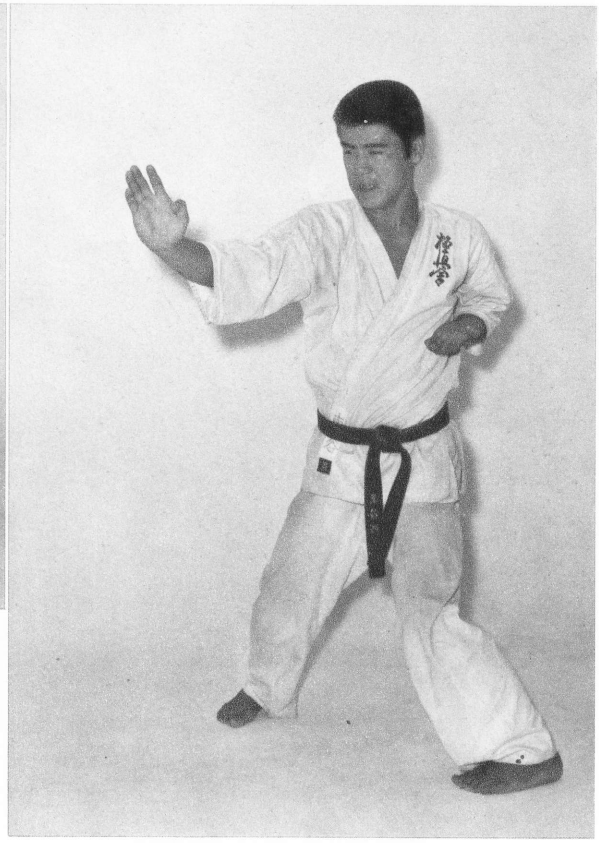
10. knife-hand strike to the collarbone
(shuto sakotsu-uchi)





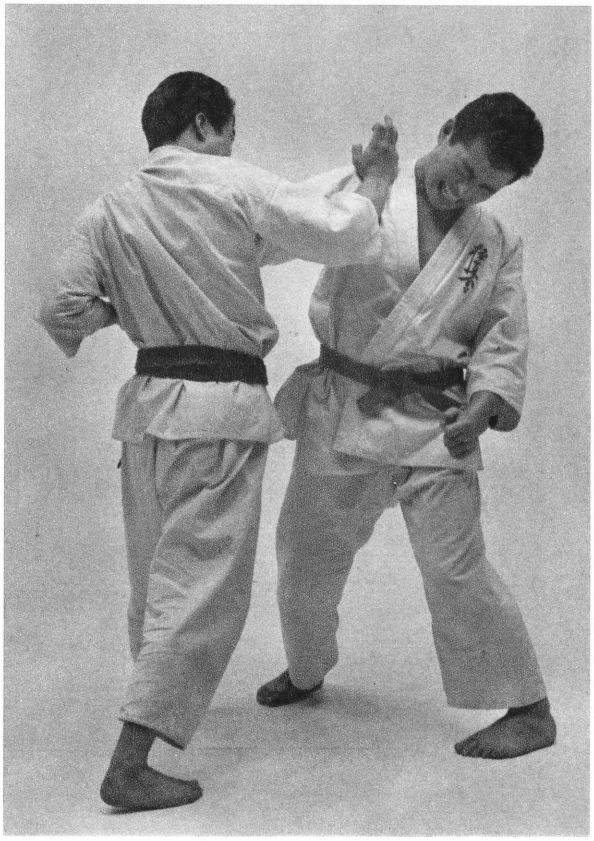
INCORRECT
There is no strength in the blow because the upper half of the body leans too far forward.

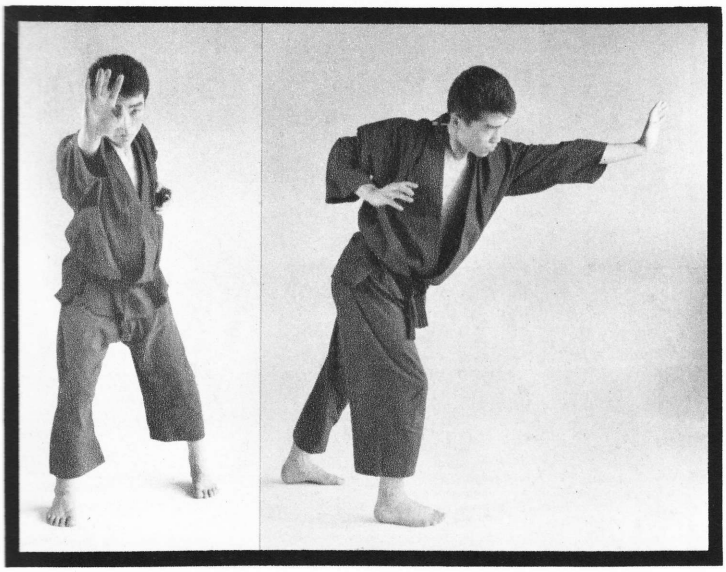




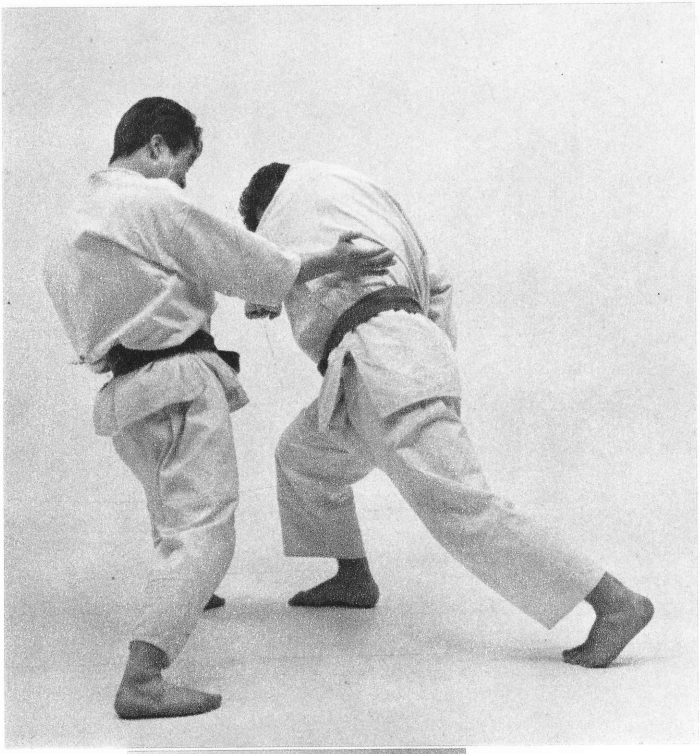
11. driving knife-hand strike to the collarbone
(shuto sakotsu-uchikomi)

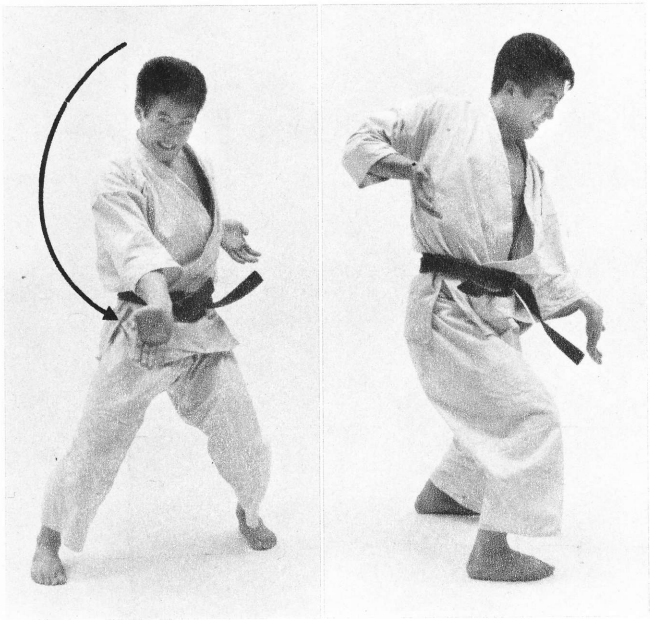
Unlike 9., 10., and 12., in this strike the hand goes straight forward from its beginning position at the chest. Halt your hand on contact.

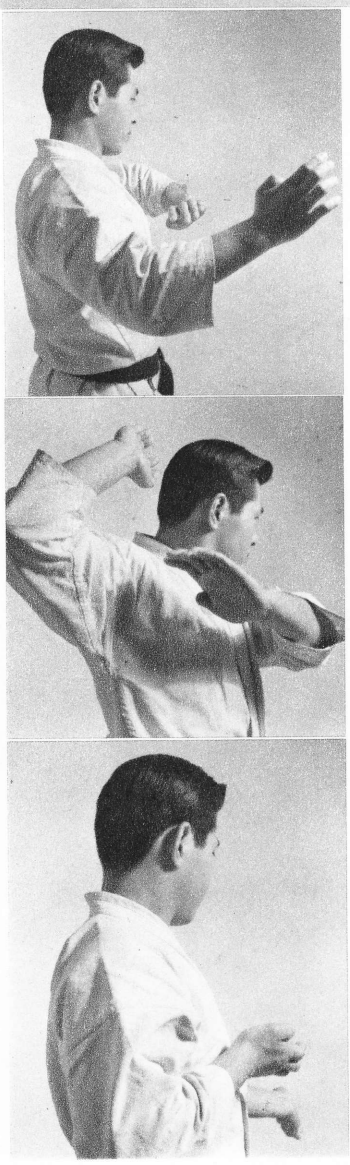




INCORRECT
Because the knife hand is improperly made, only the heel of the hand is effective. The center of gravity of the body is shifted too forward, and the position of the withdrawn hand is poor.

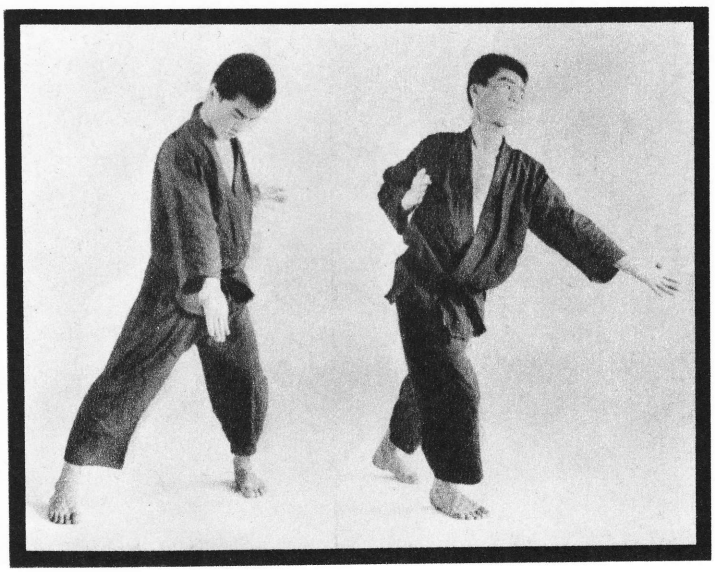




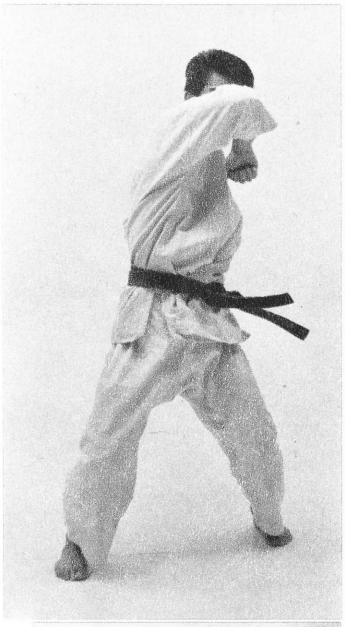


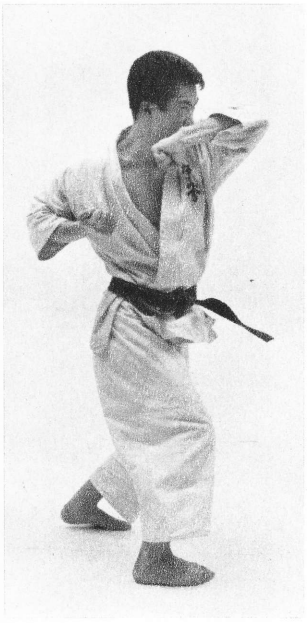
12. knife-hand strike to the spleen
(shuto hizo-uchi)

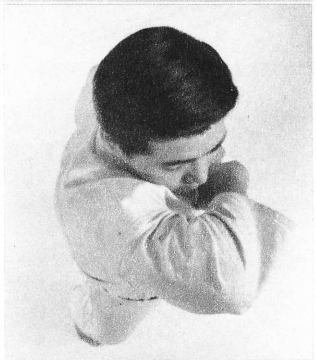
Driving strike delivered as in 9

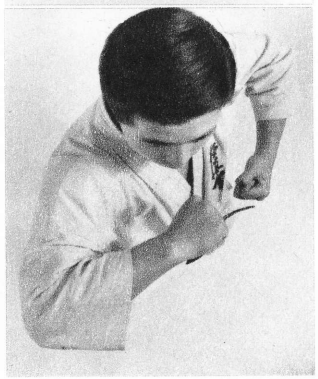


INCORRECT
There is no strength in the knife hand because it is stretched out too far.



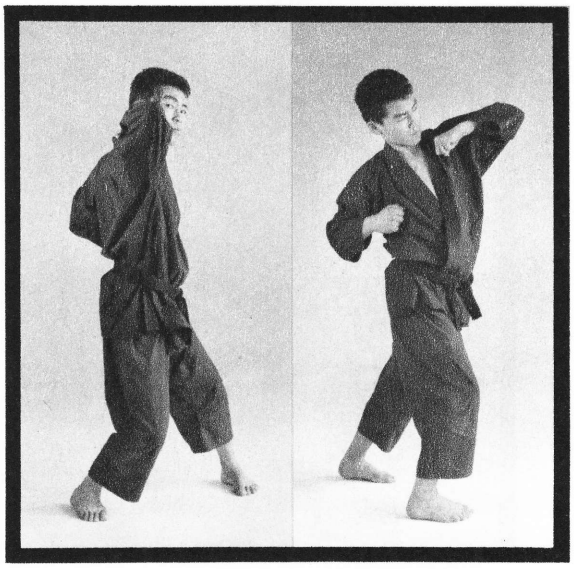




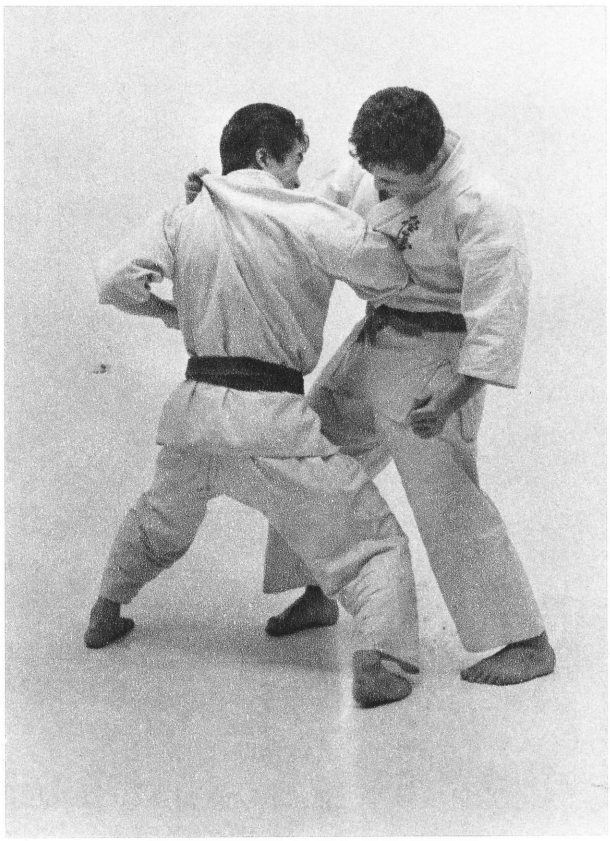


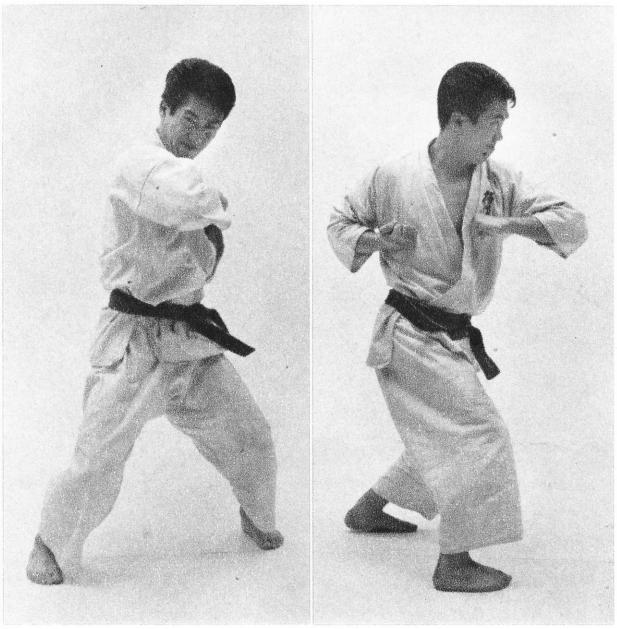
13. upper elbow strike
(hiji jodan-ate)

Bend your arm, bring your fist as close to your armpit as possible, and strike upward with your elbow.



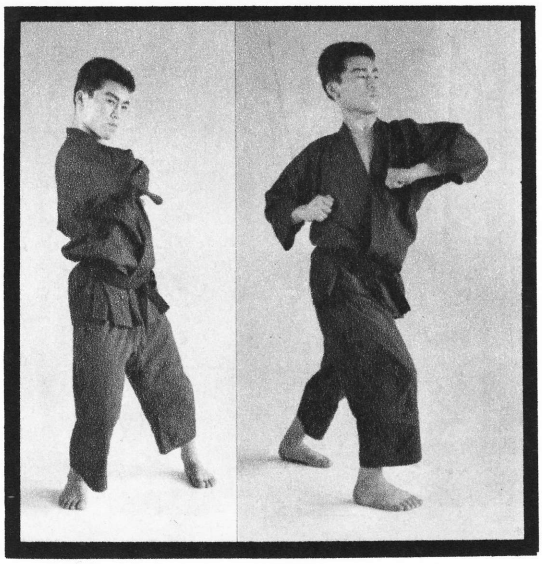
INCORRECT
The balance of the upper half of the body is destroyed because the stance is poor. There is no strength in the elbow because the right ankle is bent.



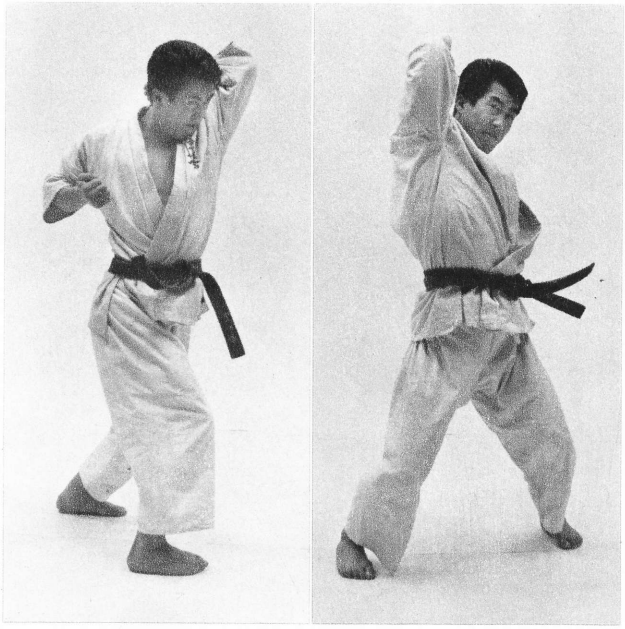


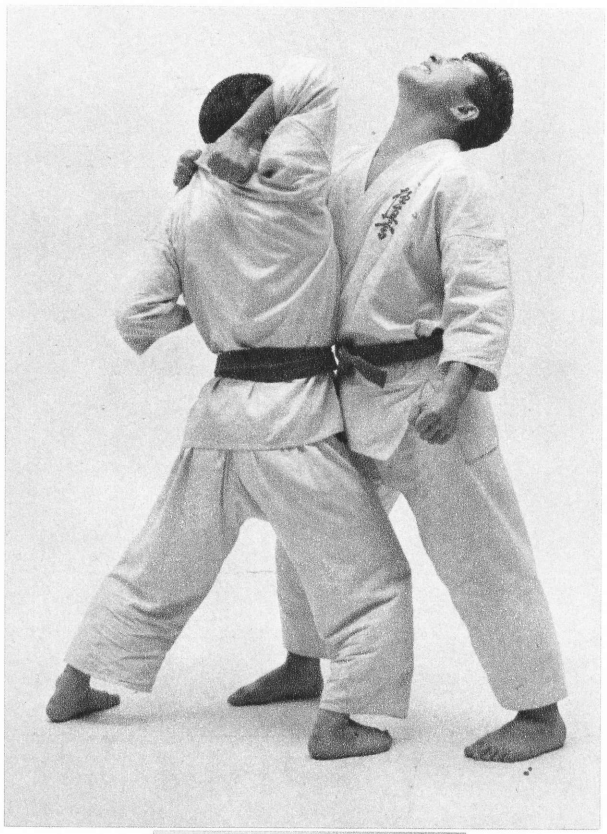
14. middle elbow strike
(hiji chudan-ate)

Same as 13, except that the strike is aimed at a middle area.



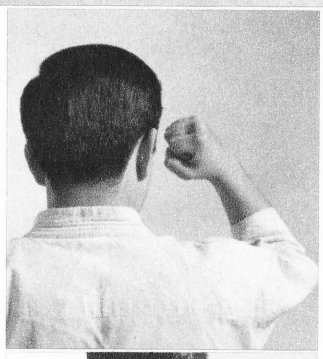
INCORRECT
There is no strength in the elbow because the upper half of the body is turned too far back to the right. The stance is poor.

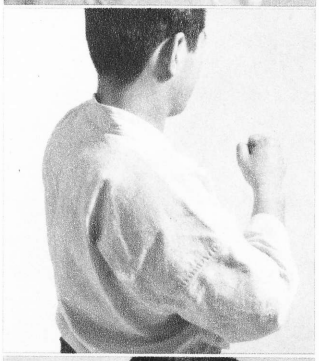


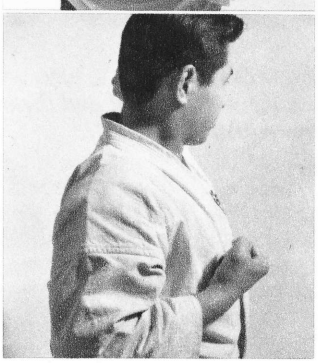


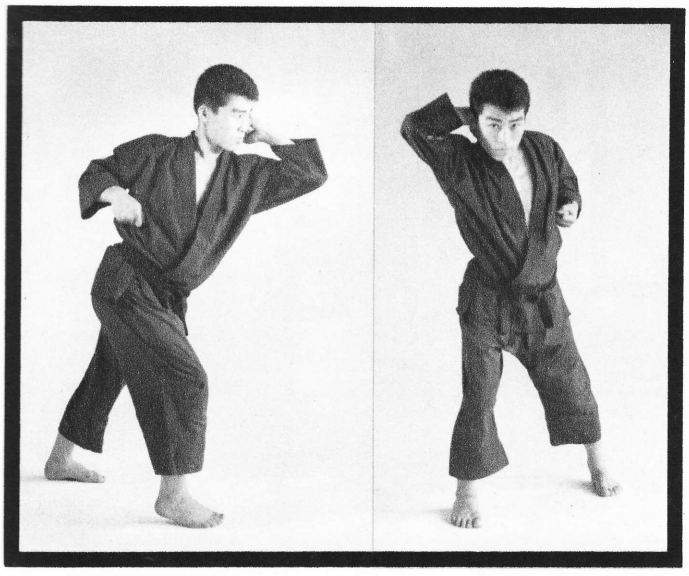
15. rising elbow strike
(hiji age-uchi)

Bring your fist behind your head, either on the same side as the arm you are striking with or on the opposite side, and strike upward with your bent elbow.

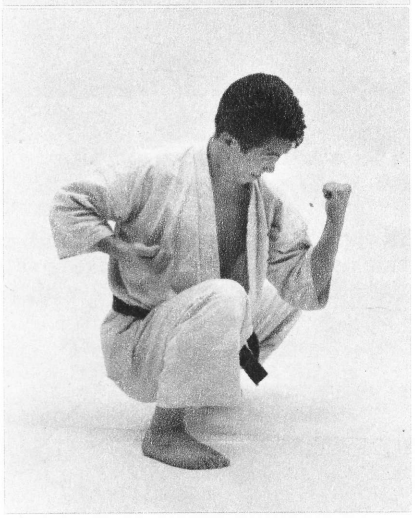






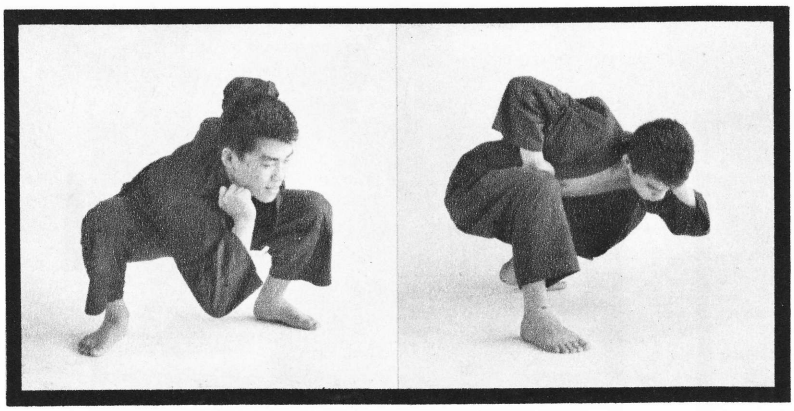


INCORRECT
The model is using a foward learning stance when he should have assumed a sanchin *stance. The upper half of the body is inclined to the front because the heel of the left foot is off the floor. The withdrawn hand is in a bad position. Though this is an upward blow with the elbow, the model has not raised his elbow.*



16. descending elbow strike
(hiji oroshi-uchi)

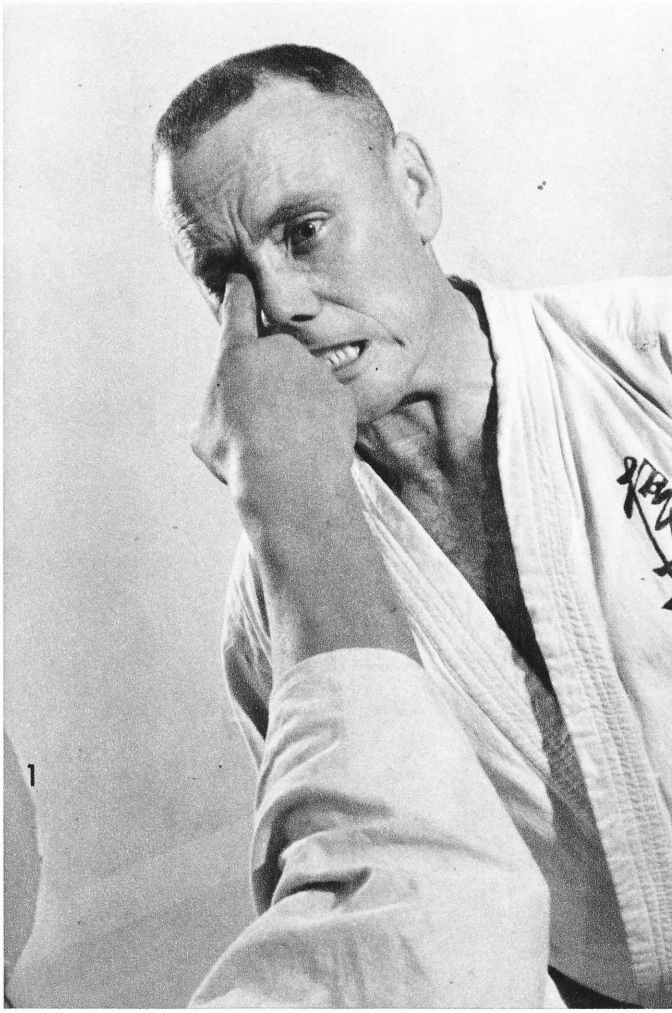
Squat and strike dowanward with your elbow.

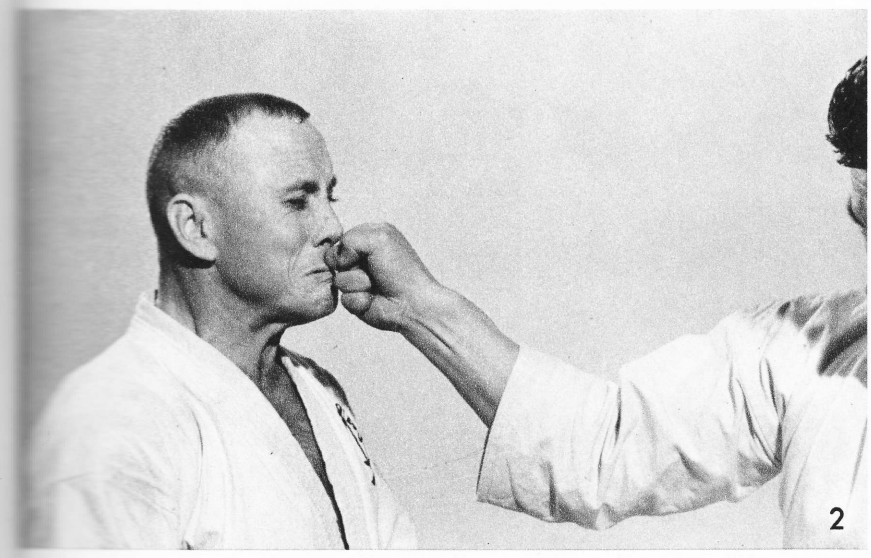


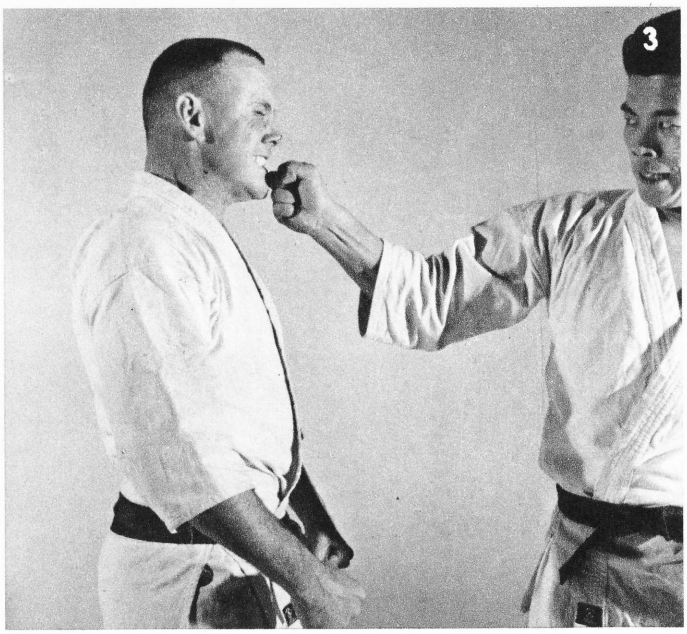
INCORRECT
There is no strength in the elbow as it travels downward because the wrist is bent and the method of bringing the arm down is unstable.

c. some other techniques

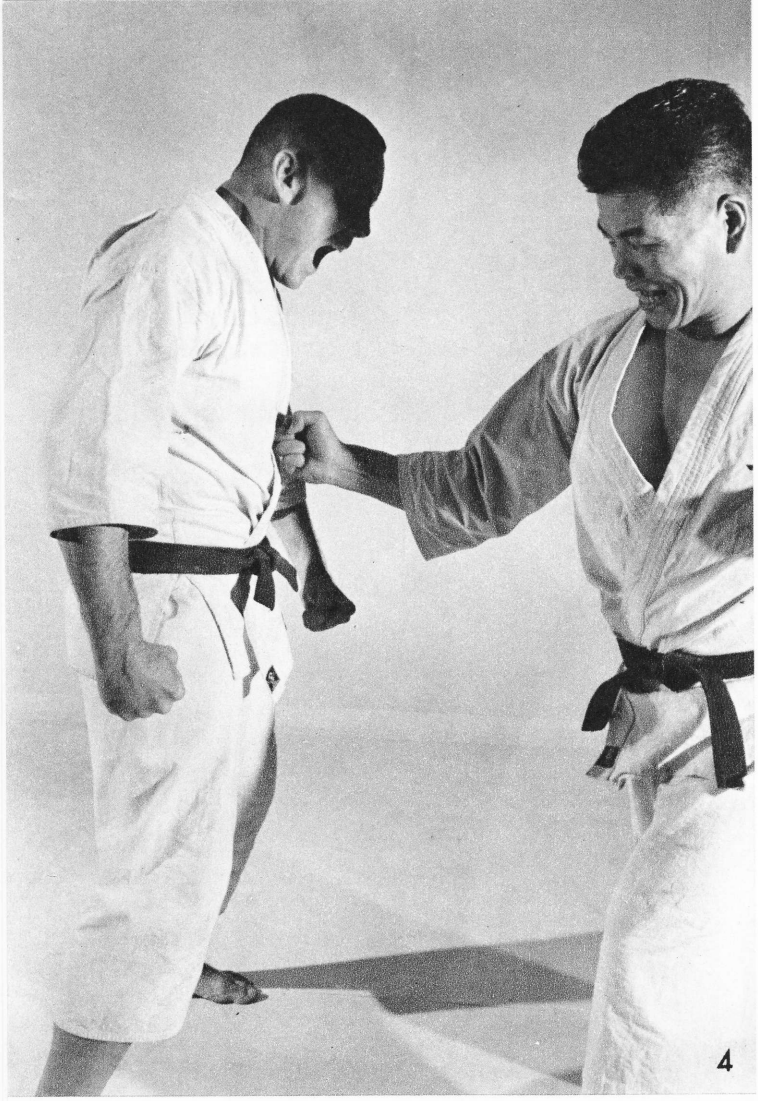
At this point, we should like to explain a few other techniques not included in the preceding section. All of the many subtle karate techniques will demand your careful study and mastery because they are all of fundamental importance. Since many of our readers are doubtless karate beginners who will have a number of questions come into their heads as they develop in training, we will explain a number of techniques now in an attempt to anticipate some of those questions.

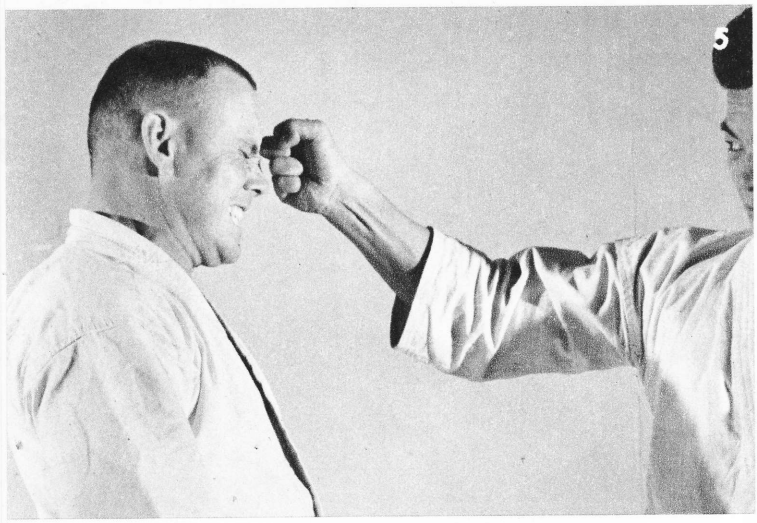


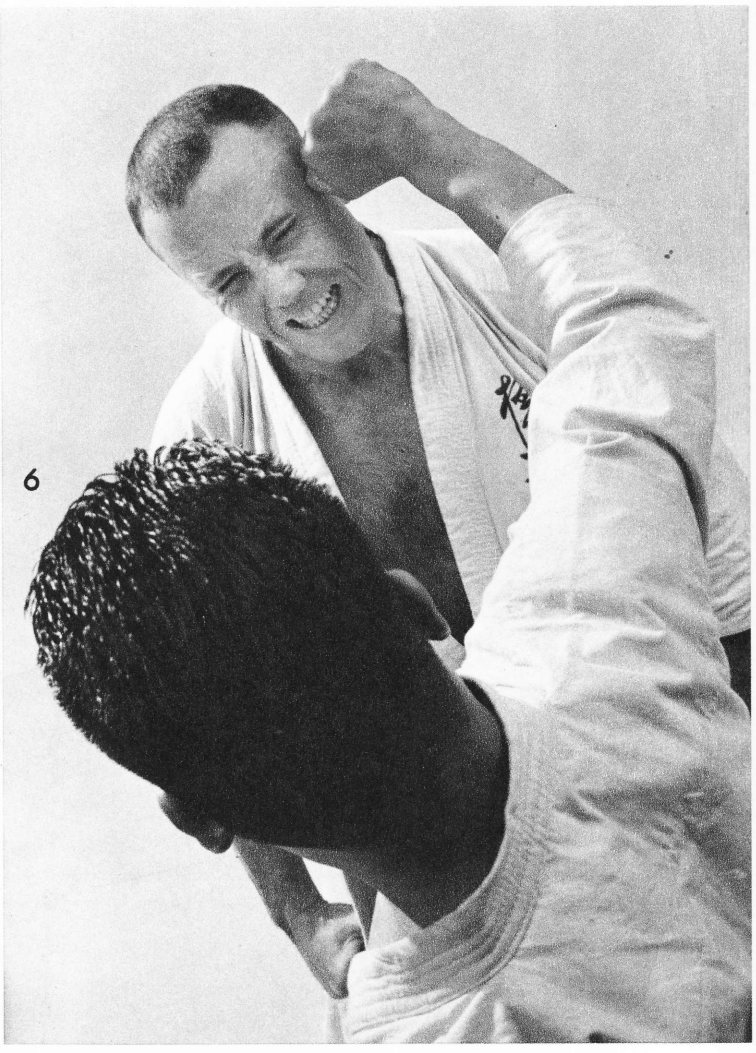




1. Thrust to the opponent's eye with a one-finger spear hand.
2. Strike with a middle-finger one-knuckle fist to the area below the opponent's nose. In this case we do not use a thrust; the blow is delivered from above.
3. Blow to the chin with a middle-finger one-knuckle fist.

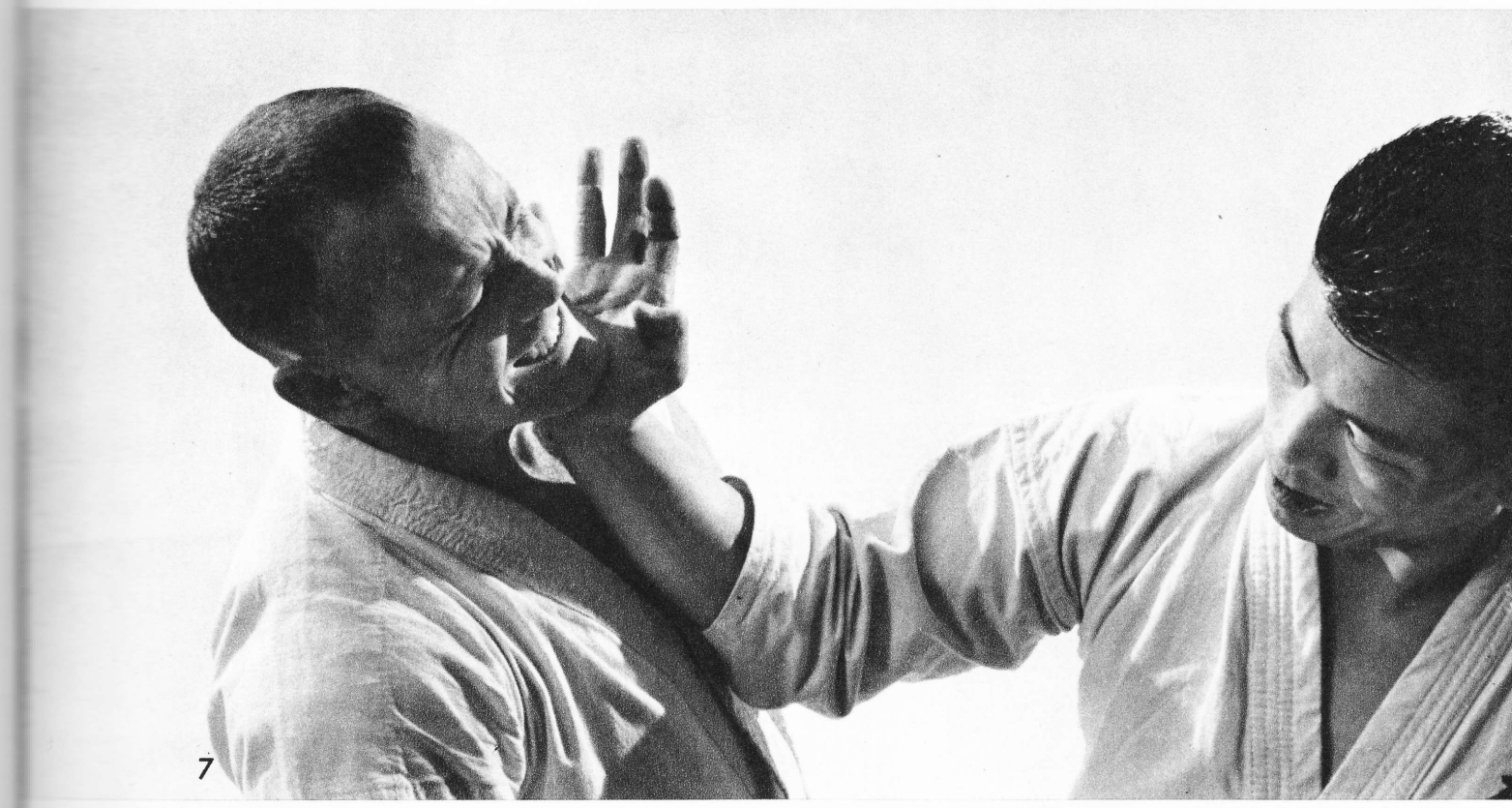






4. Strike to the opponent's solar plexus with a middle-finger one-knuckle fist.
5. Strike to the area between the opponent's eyes with a middle-finger one-knuckle fist.
6. Strike to the opponent's temple with a thumb one-knuckle fist.

7. Rising strike with the palm heel to the opponent's chin.
8. Rising strike with the palm heel to the area under the opponent's nose.
9. Strike to the chin with a flat-fist.
10. Strike with the flat of the hand.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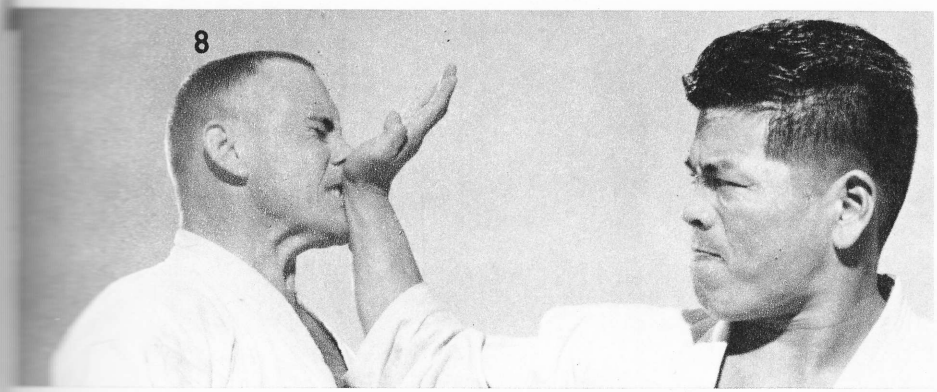
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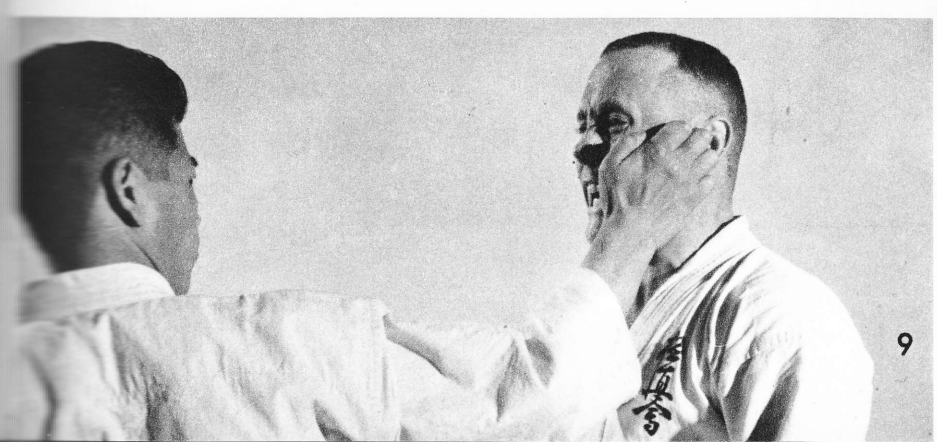
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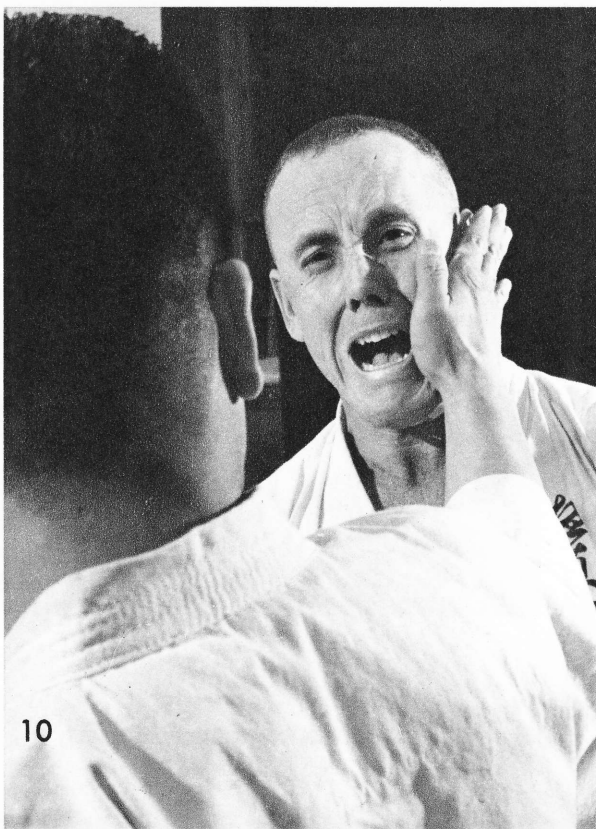
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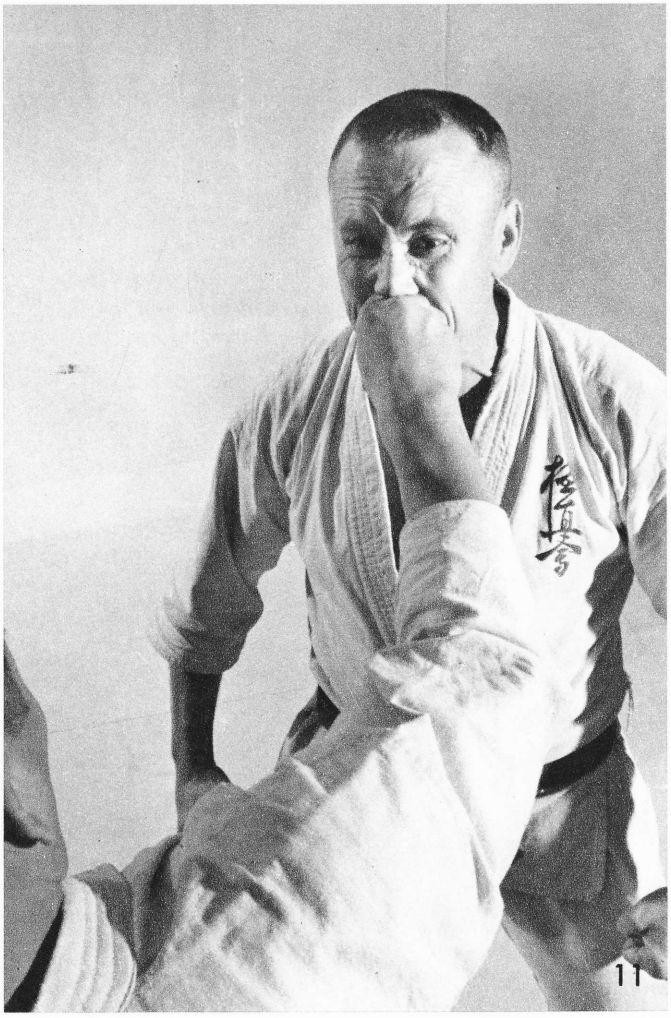
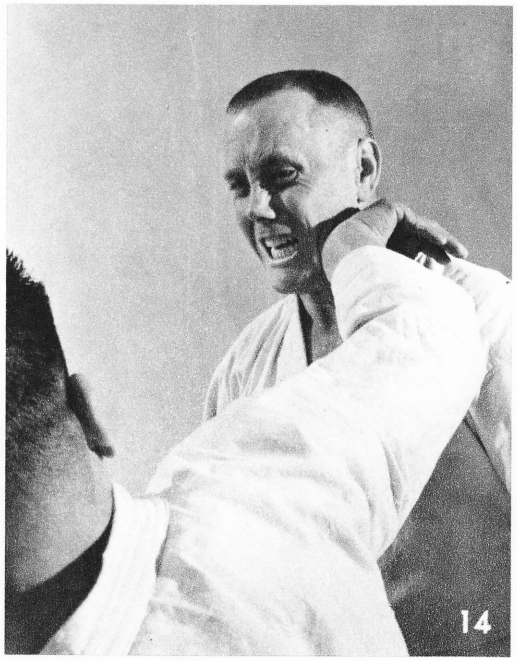


11. Flat-fist thrust to the area under the opponent's nose.
12. Inverted flat-fist thrust to the windpipe.
13. Flat-fist thrust to the windpipe.
14. Wrist strike to the chin.
15. Wrist reverse strike to the chin.
16. Wrist strike to the chin.
17. Sword-peak-hand grasp on the windpipe.
18. Strike with the front of the head.
19. Strike with the right side of the head.
20. Strike with the back of the head.

13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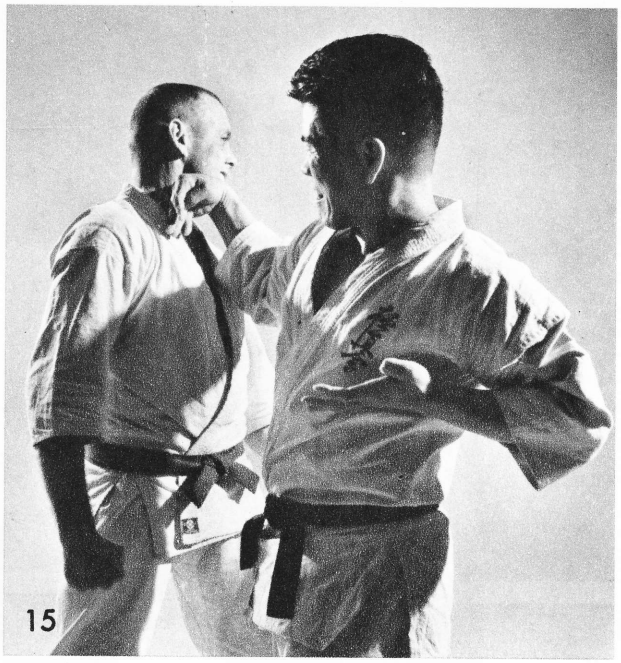
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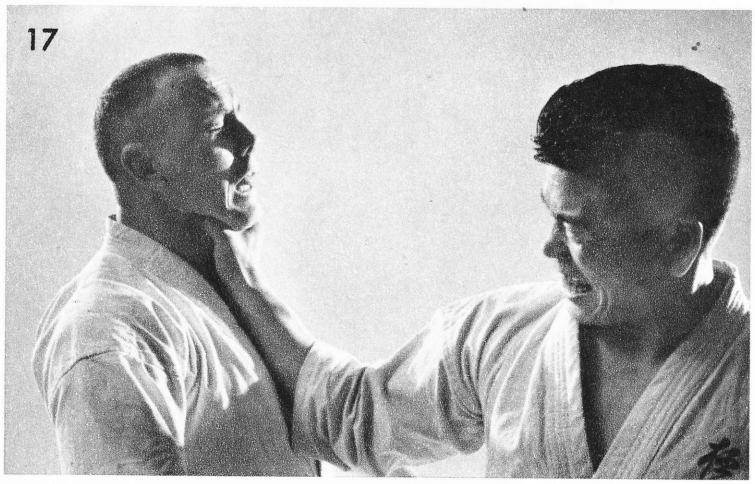
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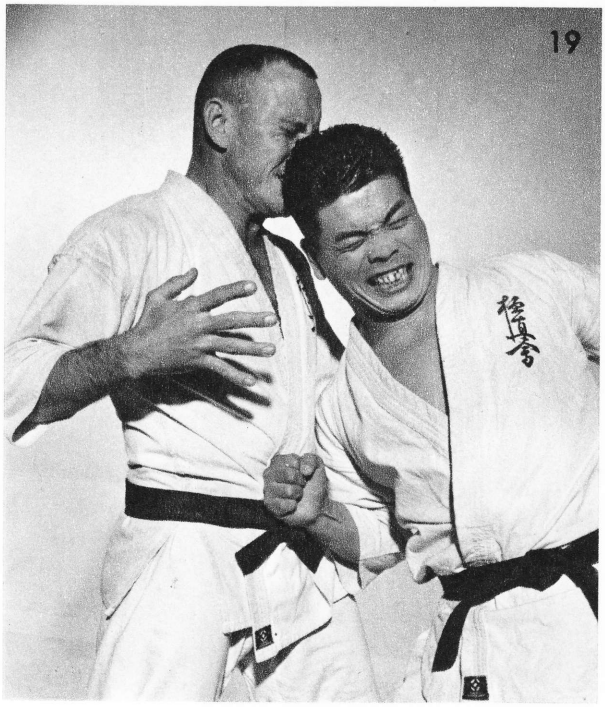
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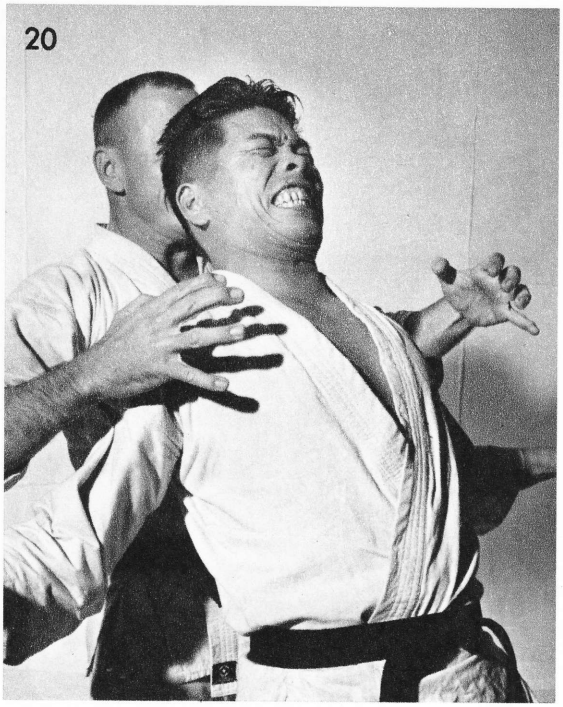
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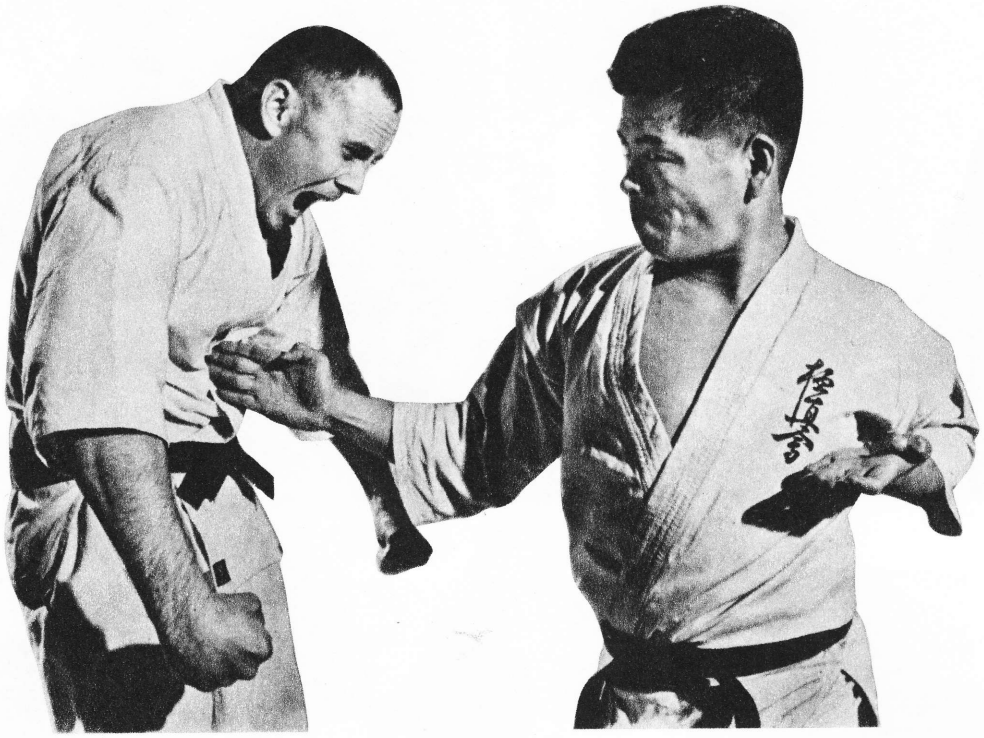

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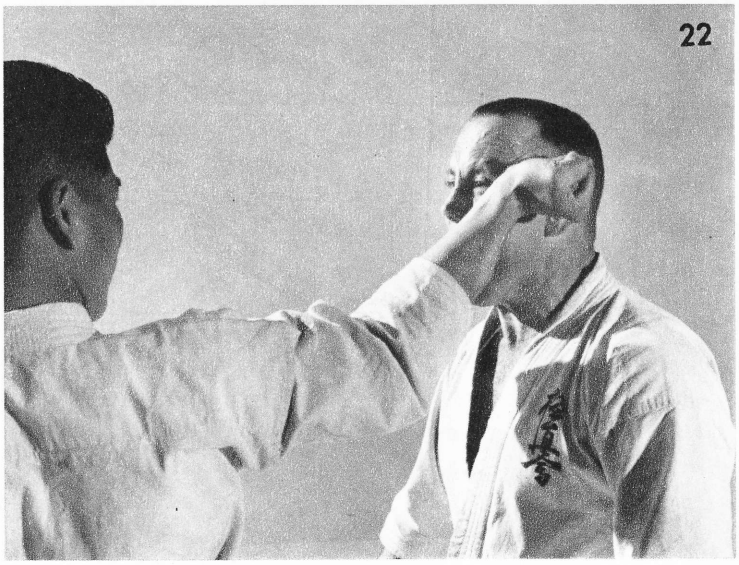
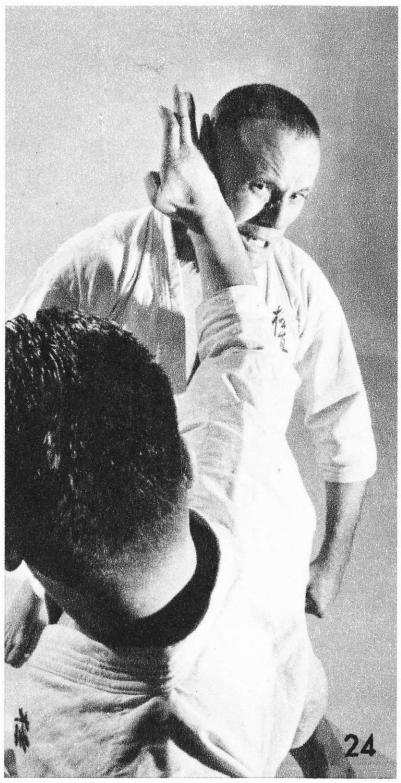
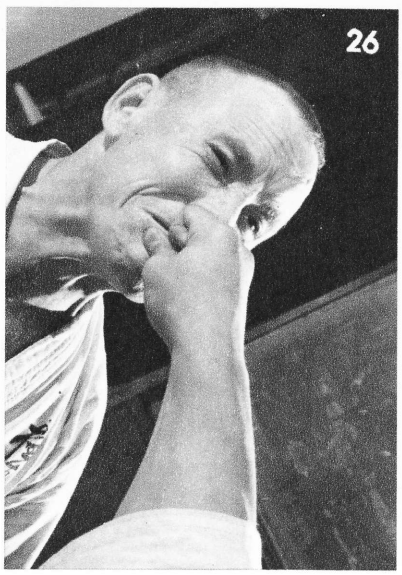


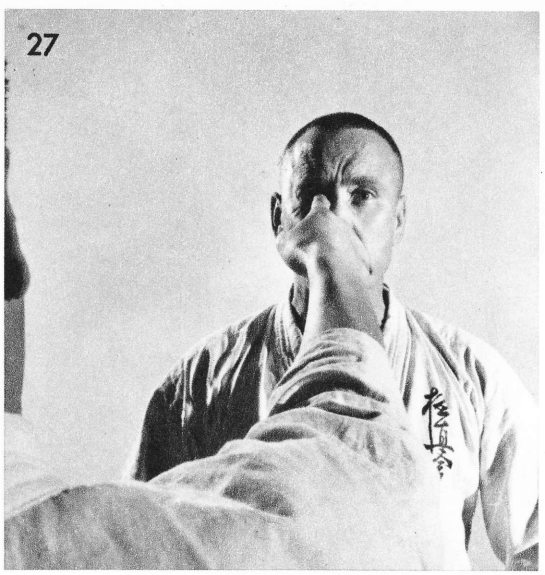
22

21. Spear-had thrust.
22. Fist-edge strike to the face.

23. Downward fist-edge strike.
24. Inverted knife-hand strike to the face.
25. Spear hand. In this case, without tensing the hand, strike so that the hand rises from bottom to top, from the nose to the eye area. There are also cases in which one aims a thrust at the opponent's eyes with the thumb and forefinger or lightly shoves the forefinger, middle, and ring fingers into the opponent's eyes.
26. Two-knuckle fist strike.
27. One-finger spear hand. Thrust to the opponent's eye or windpipe with one finger. This very dangerous technique with practice becomes quite menacing. The spear hand, a very important element in karate, is made up of the one-finger and the two-finger spear hands can be deadly.







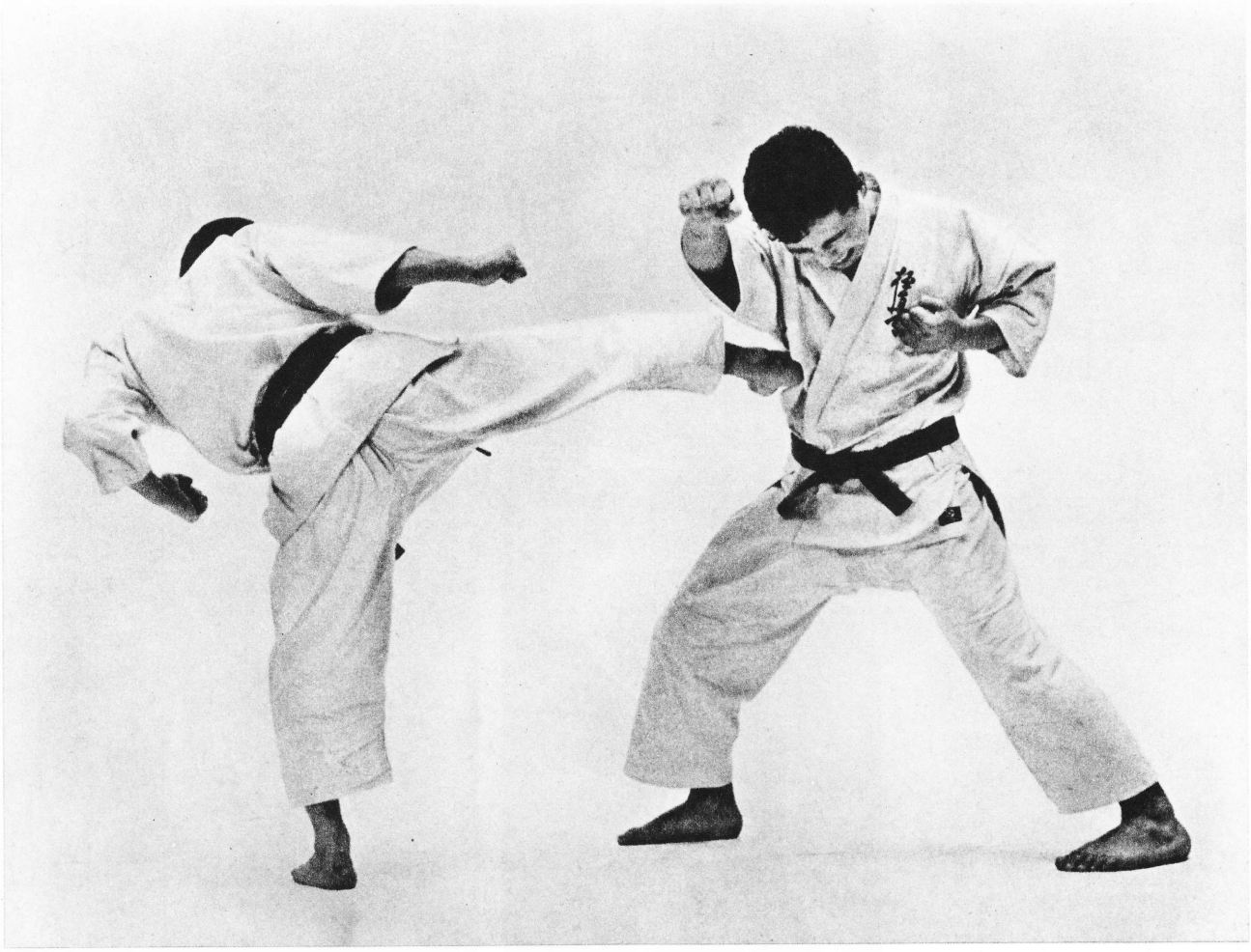
2. kicking methods

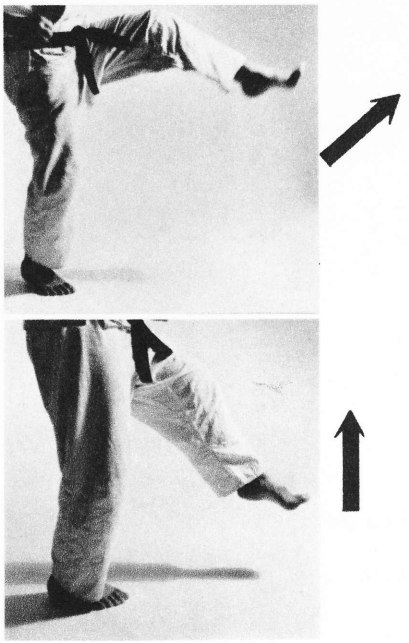
a. correct and incorrect

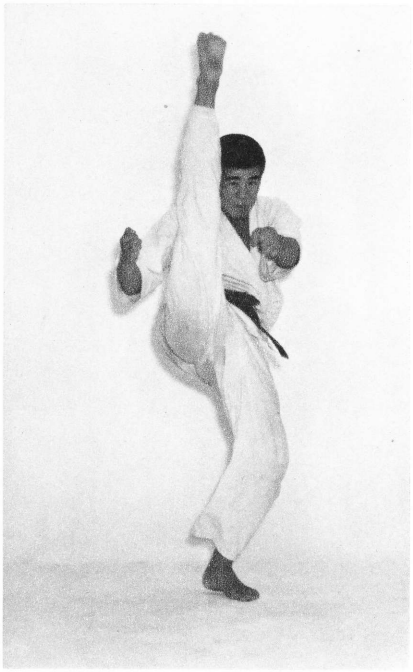
When you kick, hold your hands as close as you can to your sash or hip region and do not wave them to front and back or right and left. Just as in the strikes and thrusts, tuck your chin in, and look straight ahead to where the opponent's face should be, even if you are practicing alone. Clench your fists in the forefist position. Pay particular attention to bending your knee and using the spring action of the joint, and in some cases a twisting motion, when you perform such kicks as the high side kick (see photographs). Tense the portion of your foot that is to come in contact with your target at the moment of striking when your leg is stretched straight out. This could be the ball of your foot or your instep.

Also tense your solar plexus, and keep your hips in balance. It is important to have the feeling that you are kicking with both your legs and your hips, not with your legs alone.

Aim the high kick, the knee kick, the kick to the groin, the front kick, and the roundhouse kick in the direction both hands are in when you stretch them out straight and join your fingers.

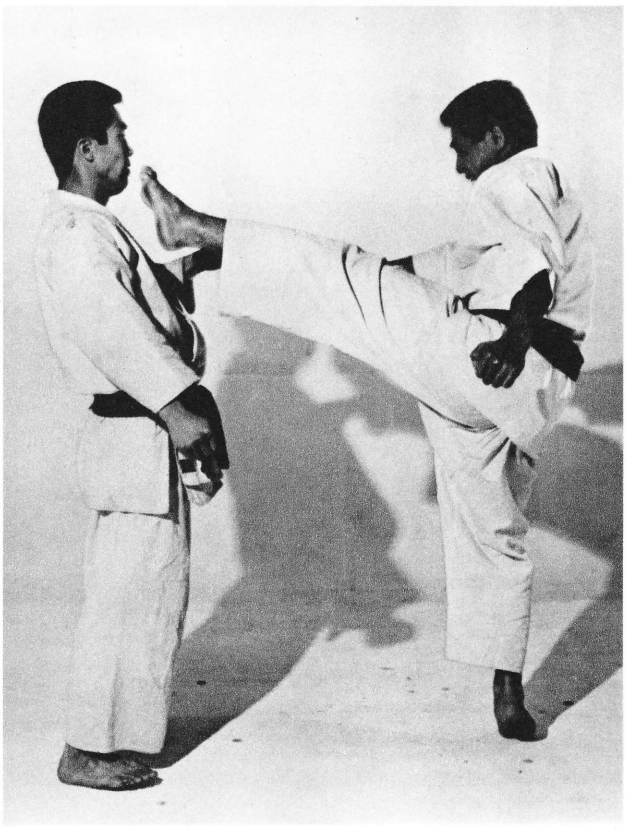


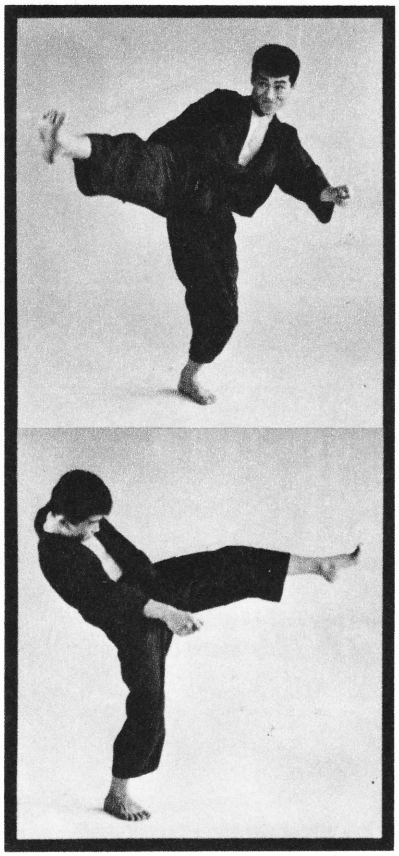




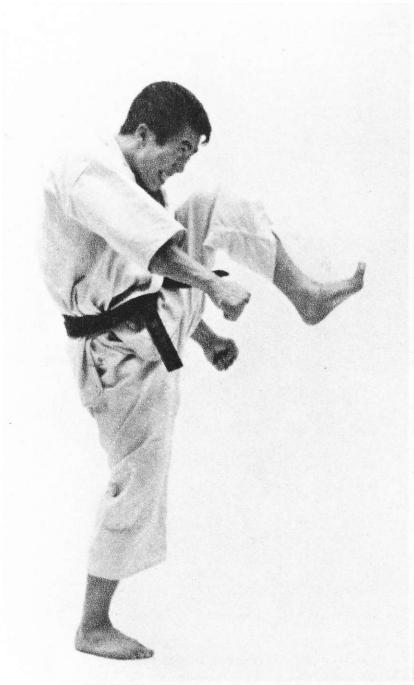
1. high kick ***(keage)***

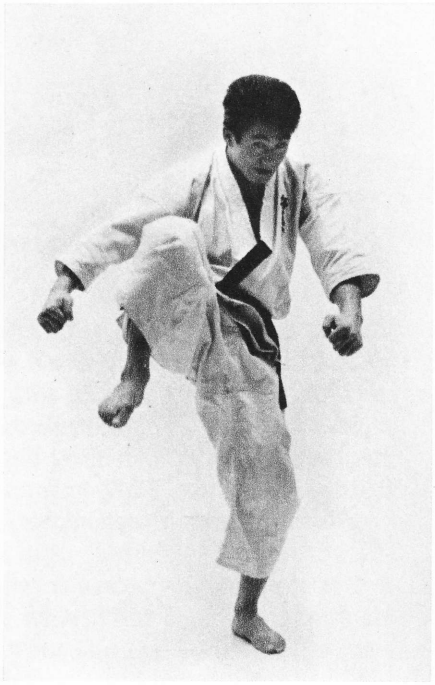
Aim at the opponent's head, and kick high with the ball of the foot. Be careful not to raise your heel so that you are standing on your toes because this will put you off balance. Be careful, also, of the position of your hand.

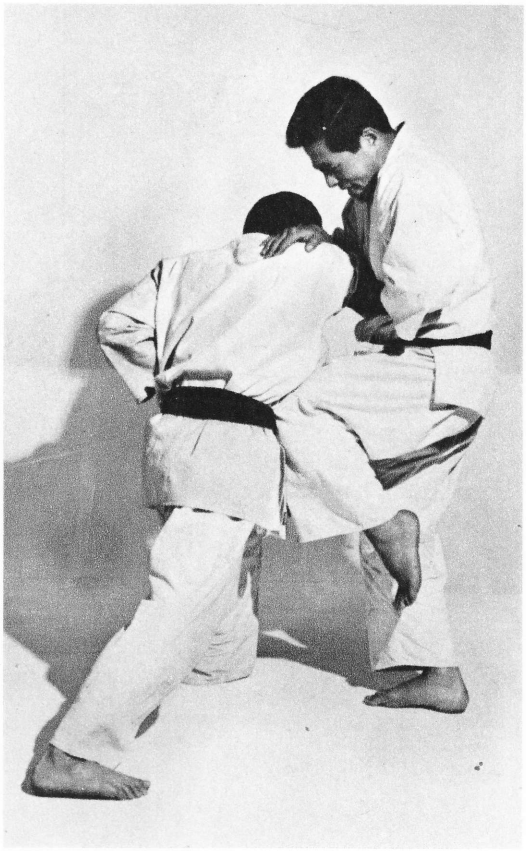


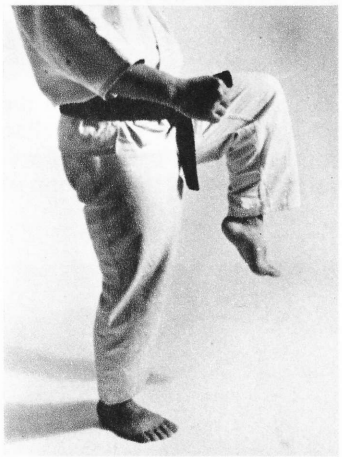


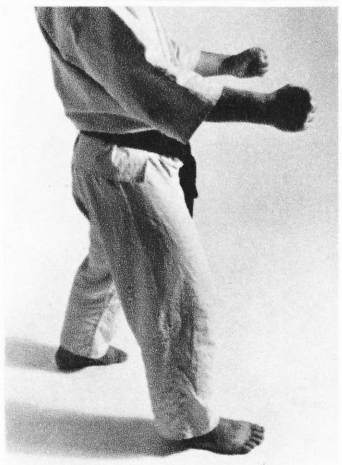
INCORRECT
The kick is not high because the upper half of the body leans too far back. The clench of the fists is poor.





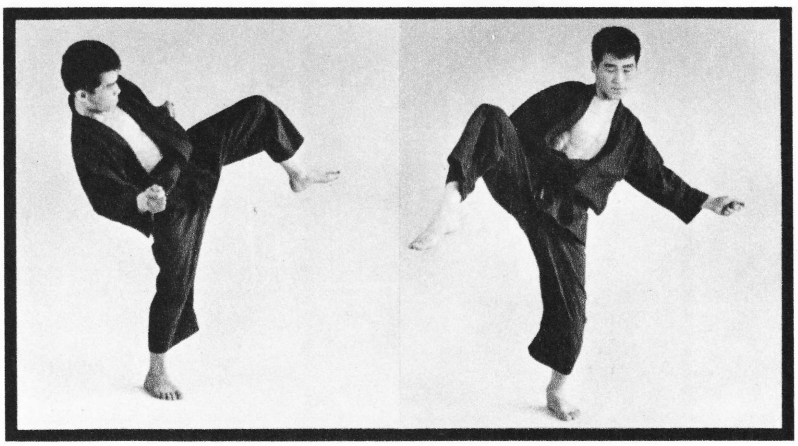




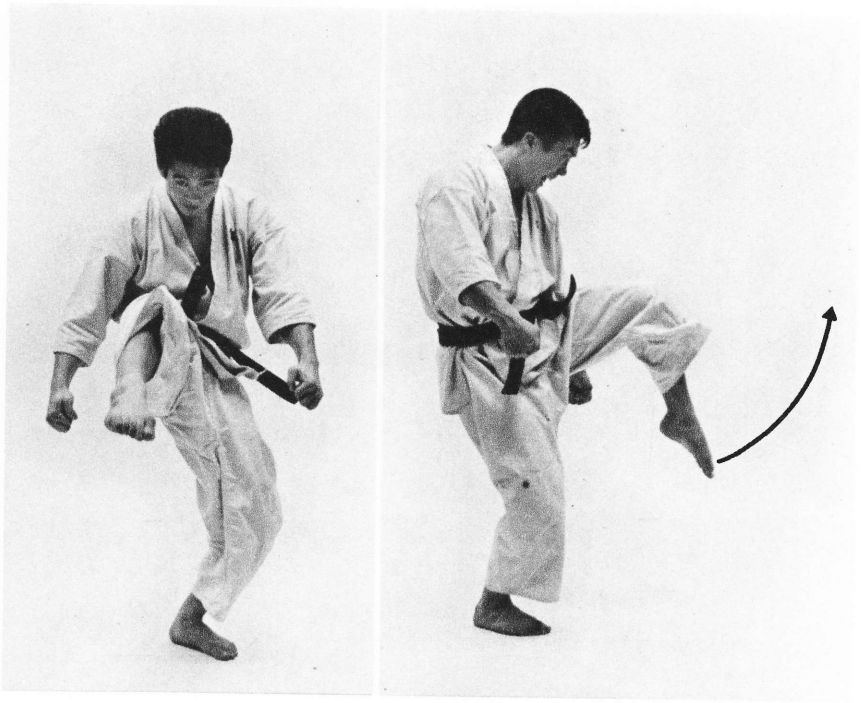


2. knee kick ***(hiza-geri)***

Bend your knee and kick.

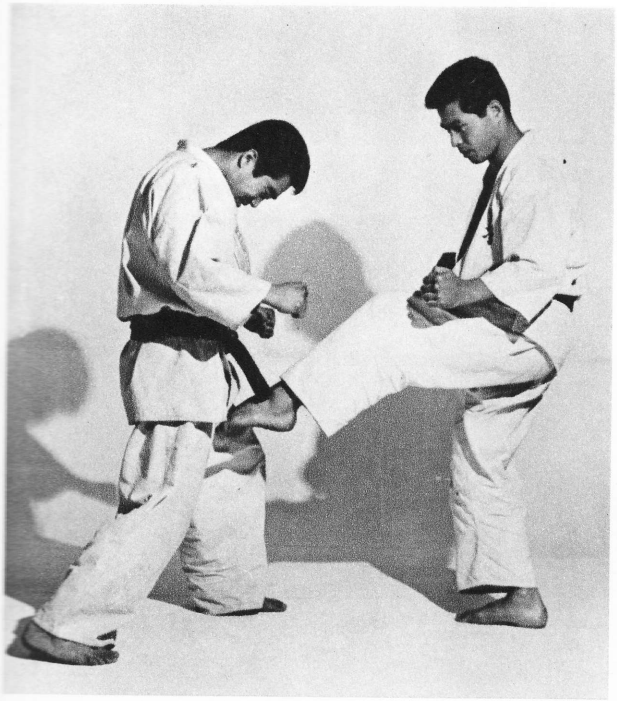


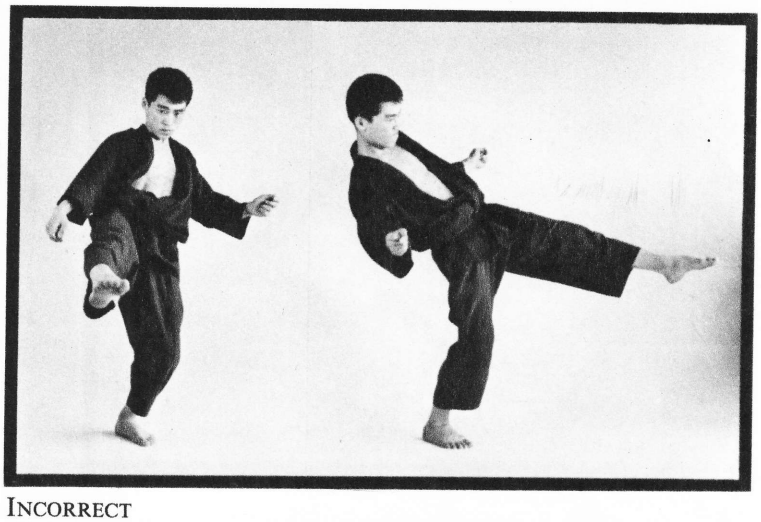
INCORRECT
The knee is lifted to the side instead of to the front as it should be, and the upper half of the body leans back too far.



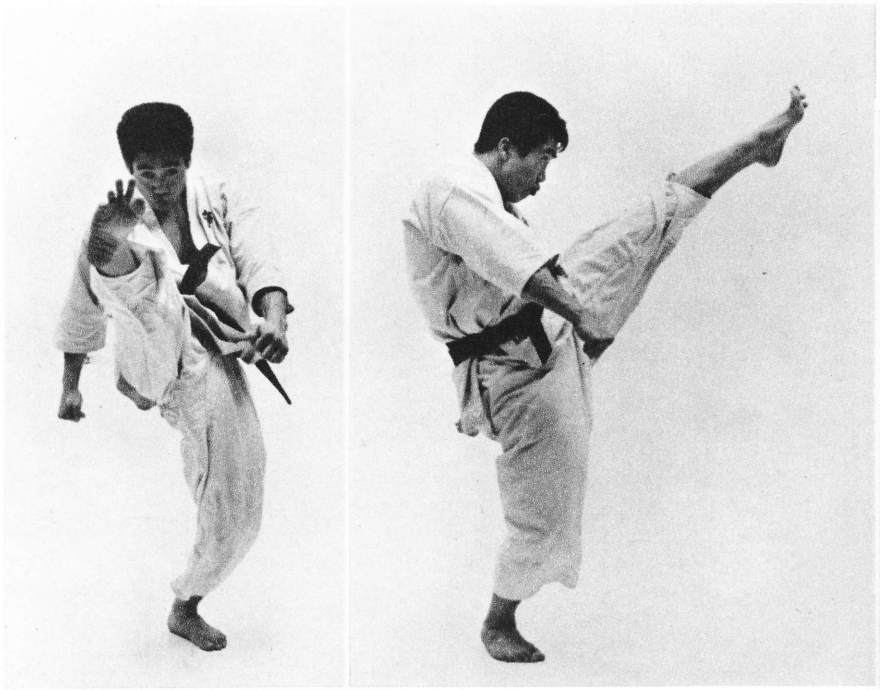
3. groin kick ***(kin-geri)***

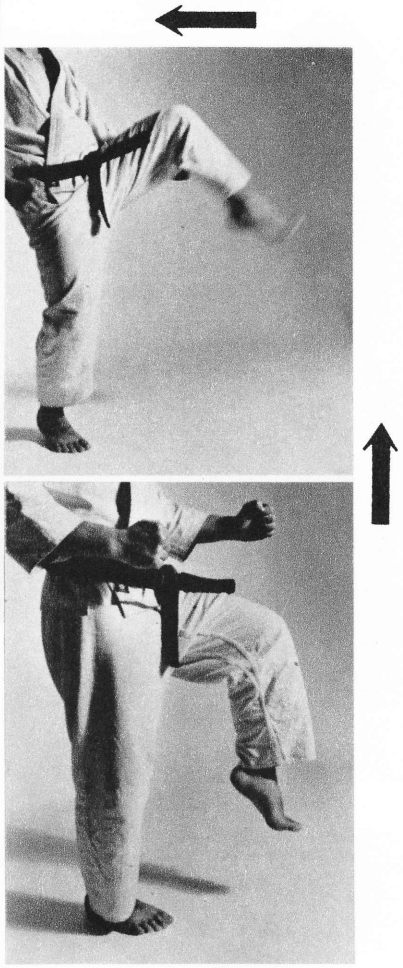
Kick to your opponent's groin with your instep.





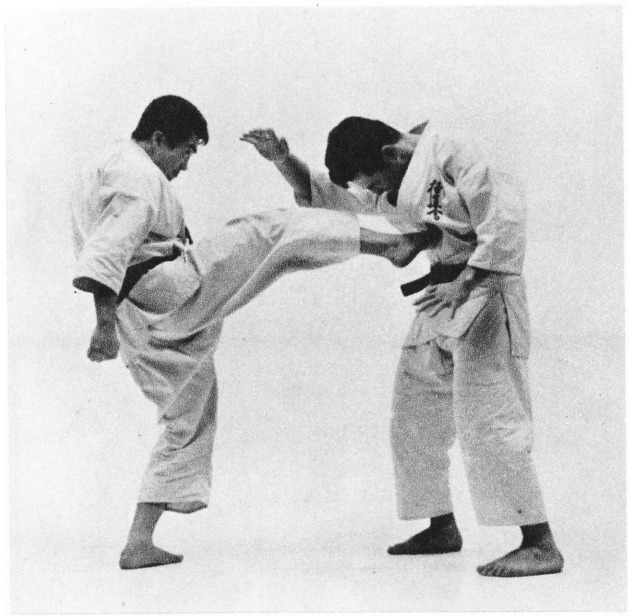
INCORRECT
There is no force in the kick because the body learns too far back.

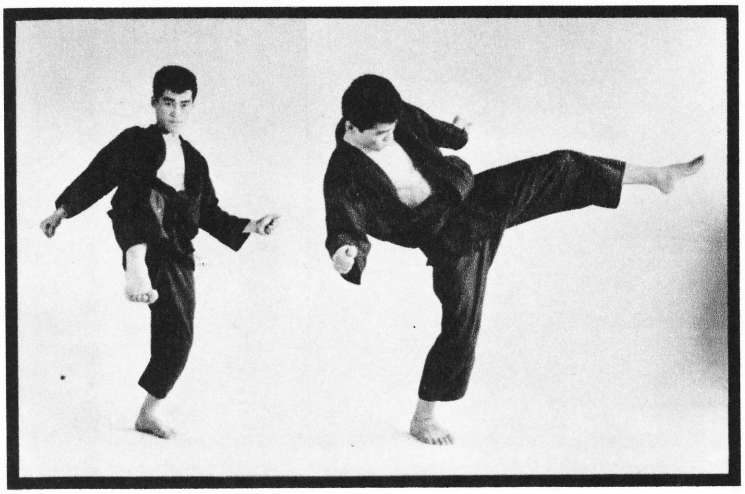




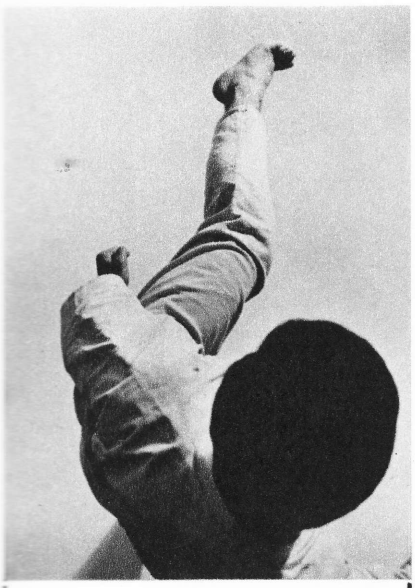
4. front kick ***(mae-geri)***

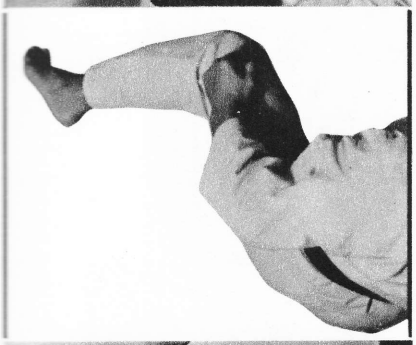
Kick to your opponent's abdomen with the ball of your foot.

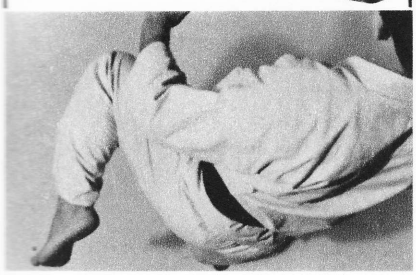


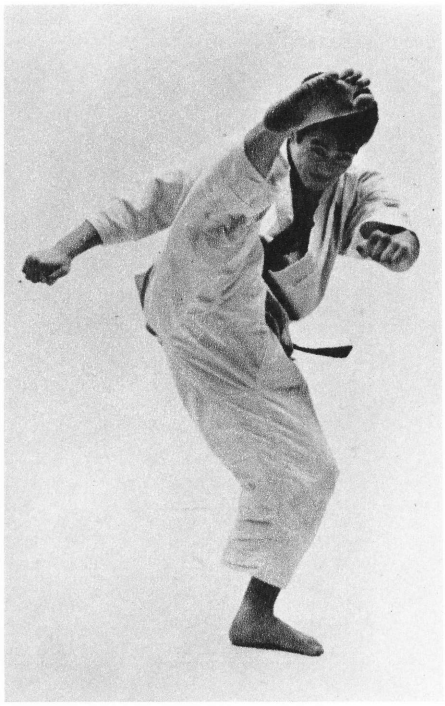


INCORRECT
There is no force in the kicking leg, because the body leans too far back.



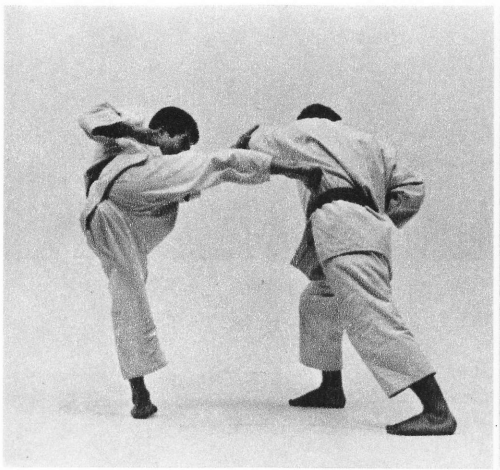


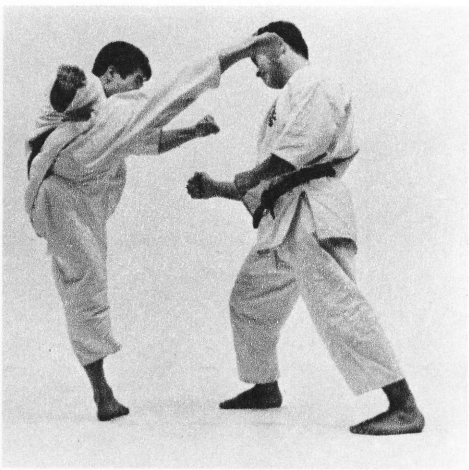


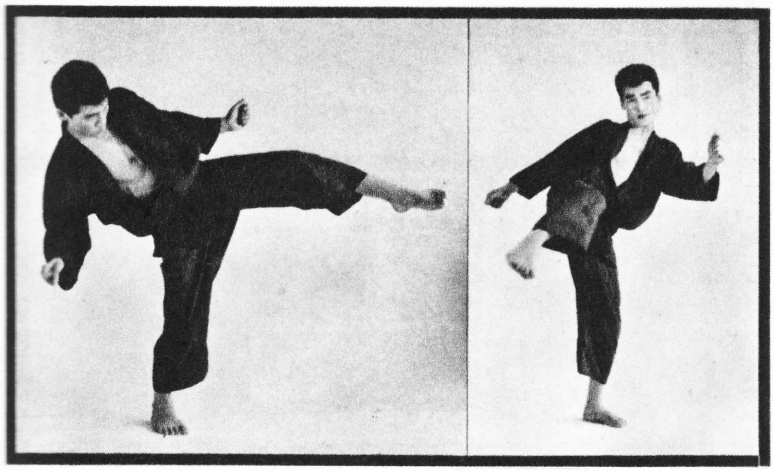


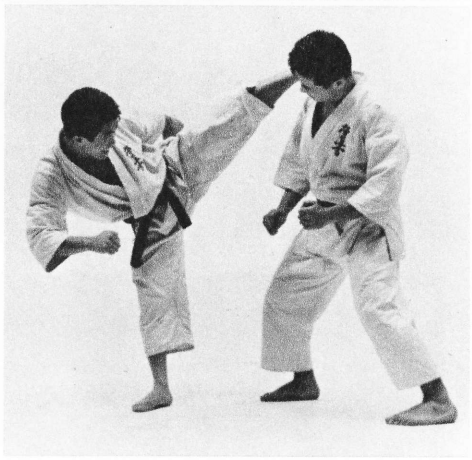
5. roundhouse kick ***(mawashi-geri)***

Using the ball of your foot, swing your leg and kick from the outside.

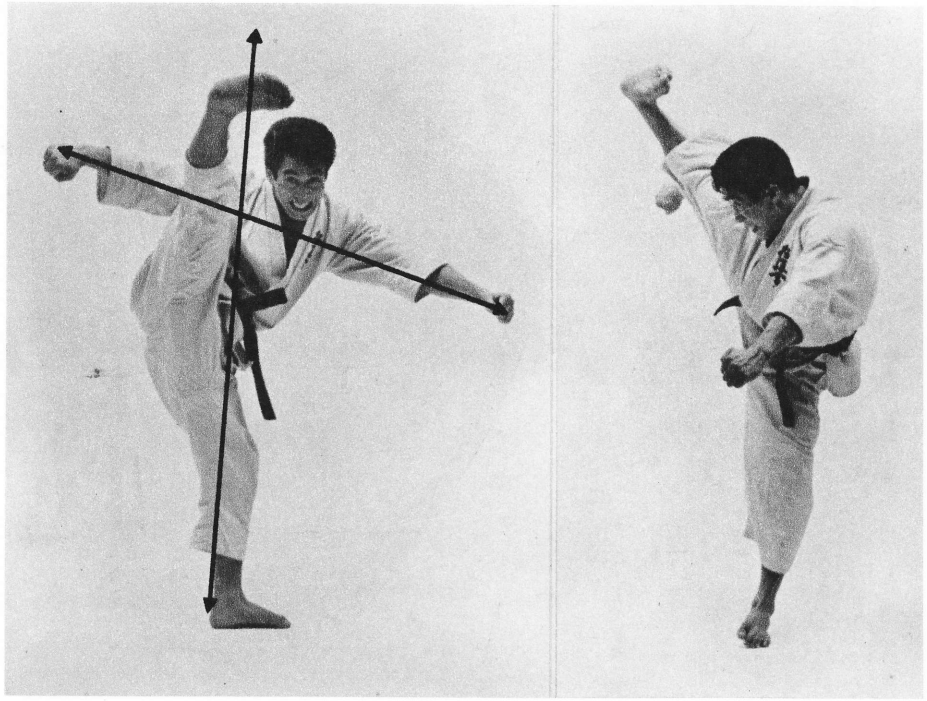


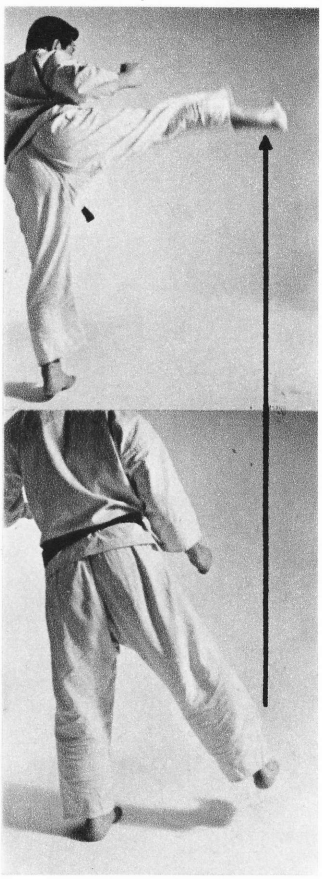






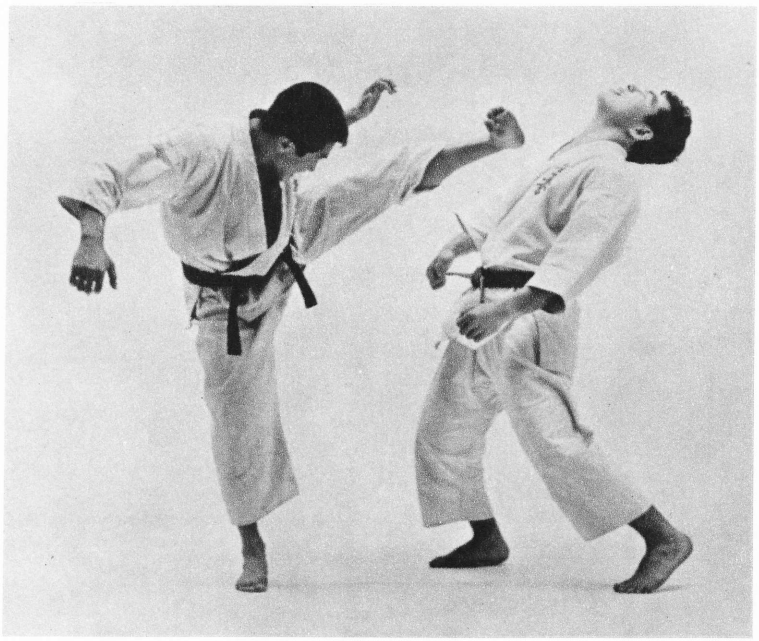
INCORRECT
The kicking leg is not free to swing properly because the upper half of the body leans too far back.

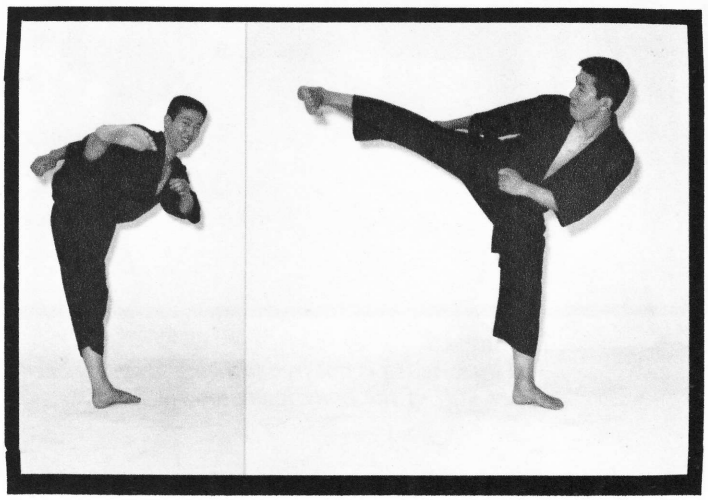




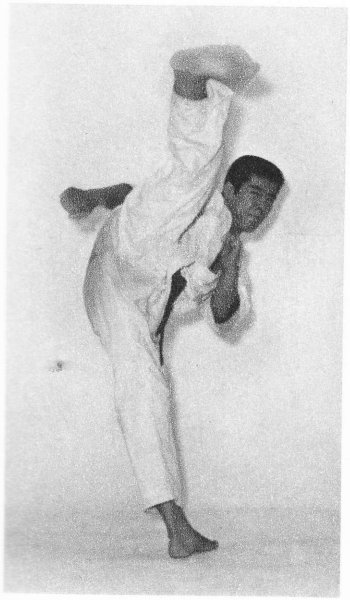
6. side high kick *(yoko-keage)*

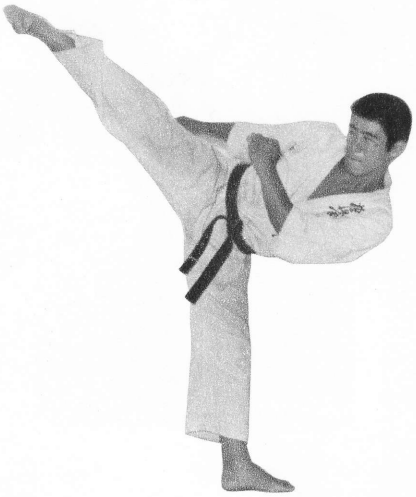
Kick high from the side with the knife foot, but do not bend your knee. Do not rise up to stand on your toes. Balance is essential; be careful to keep your hands to the side as you see in the photograph.

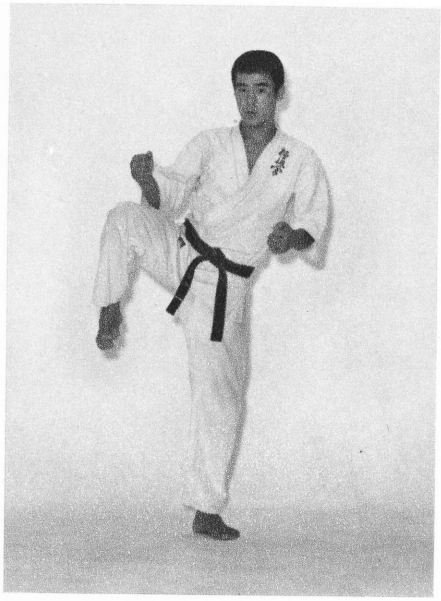


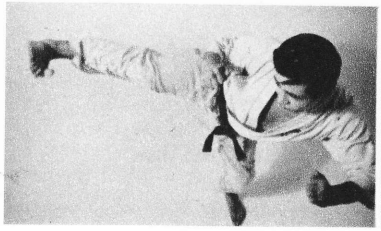


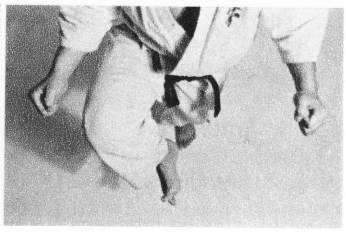
INCORRECT
The leg cannot get high up in the air because the body leans too far back.





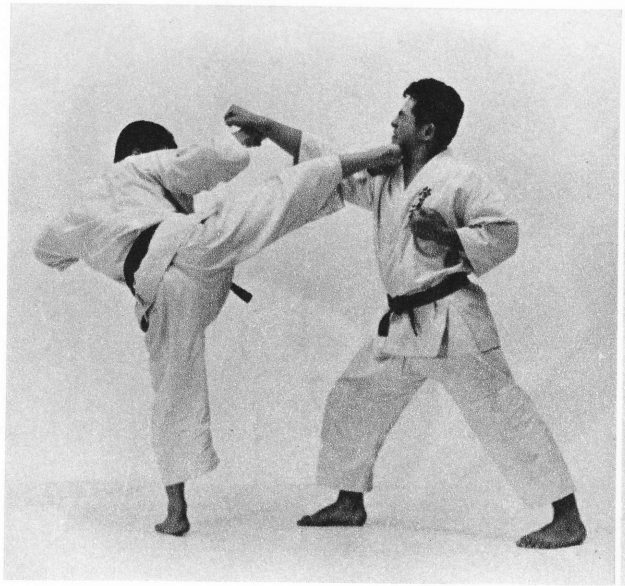


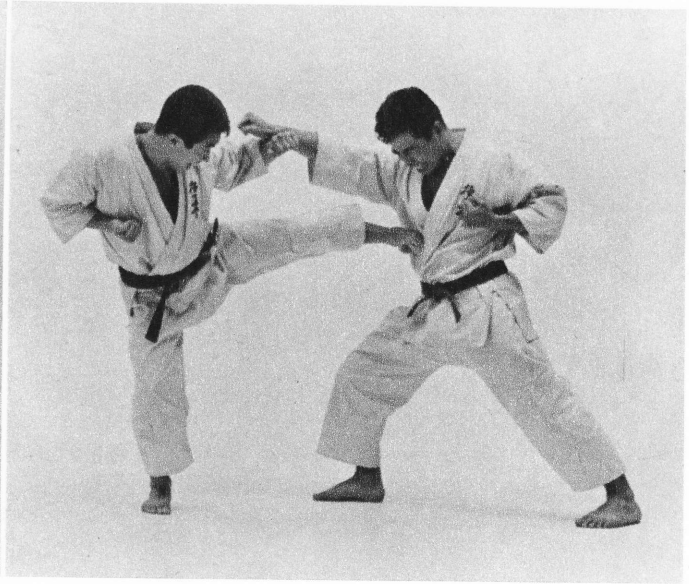


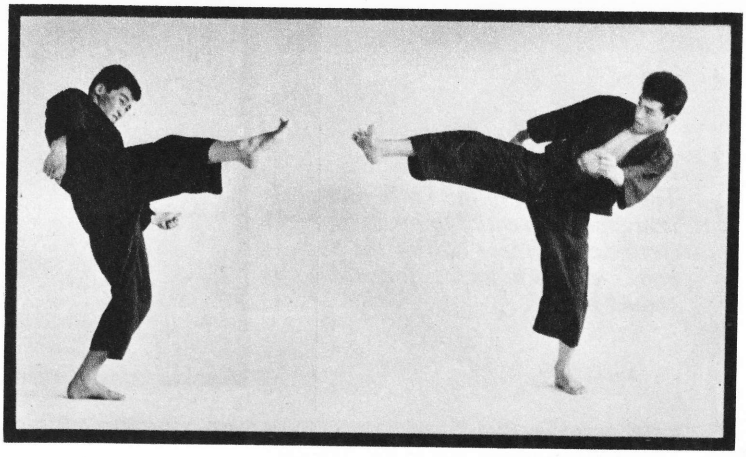


7. side kick ***(yoko-geri)***

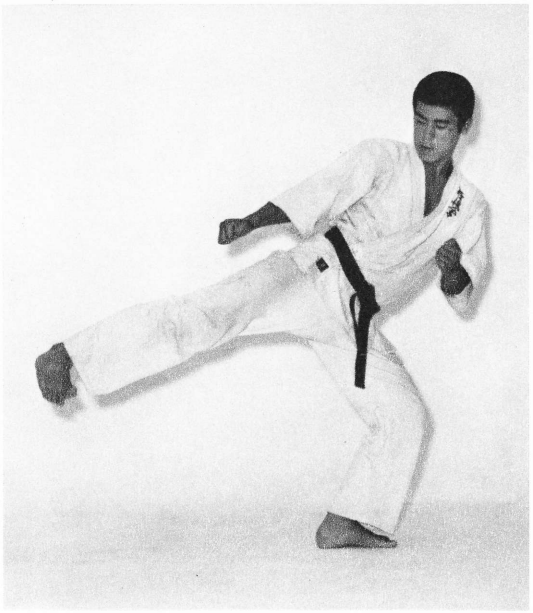
Bend your knee and kick to the side as horizontally as possible, using the knife foot.

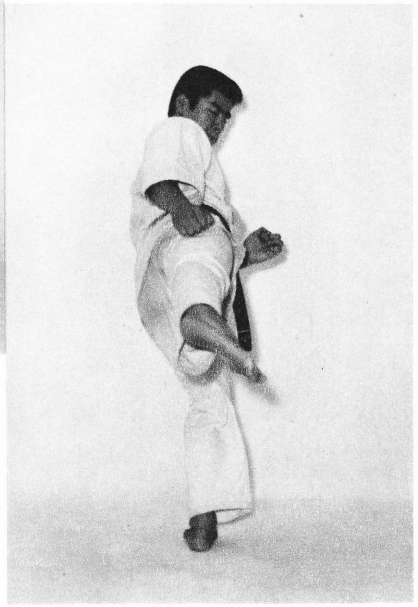






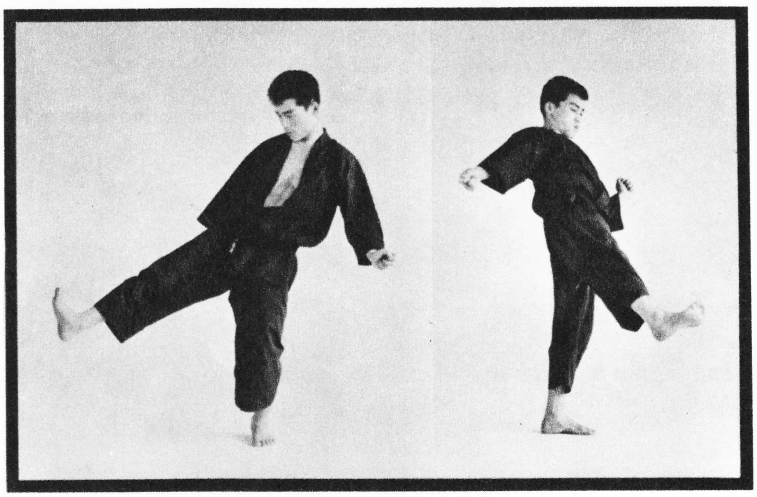
INCORRECT
Because the body is too far back and too low the model cannot kick to the side.



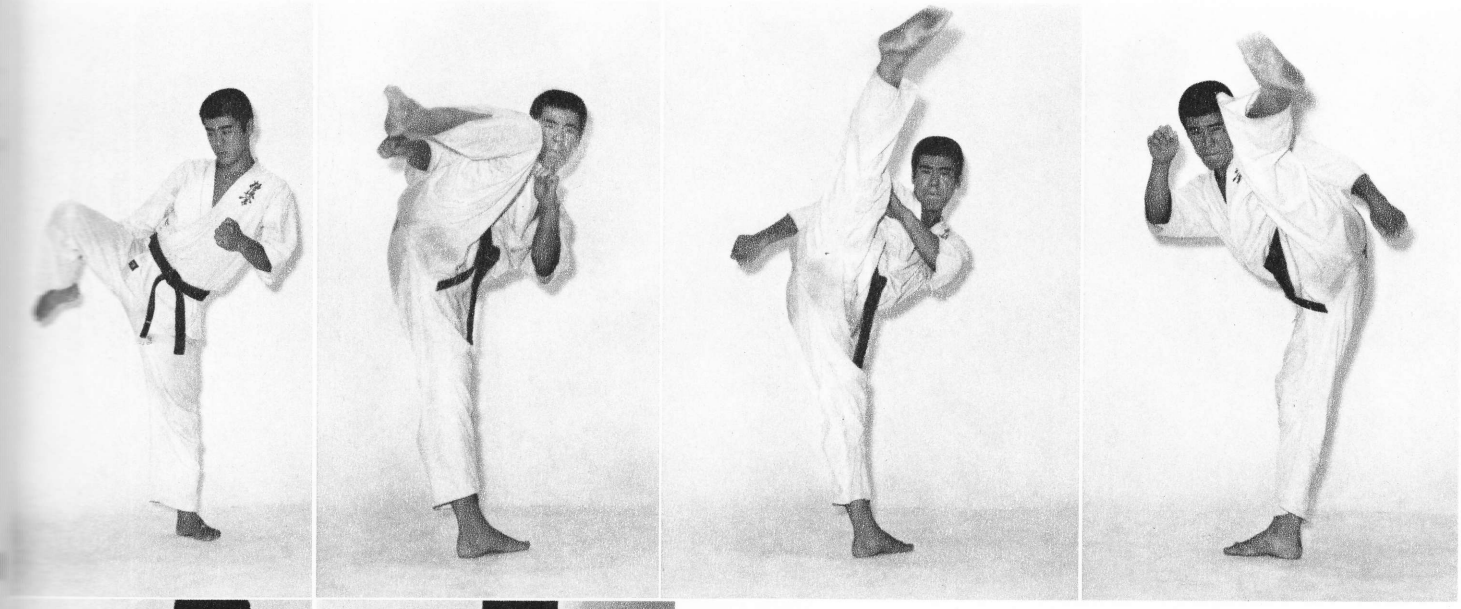


8. ankle kick ***(kansetsu-geri)***

Using a knife foot, bend your knee and using a twist, kick to your opponent's knee either from the back or from the side.

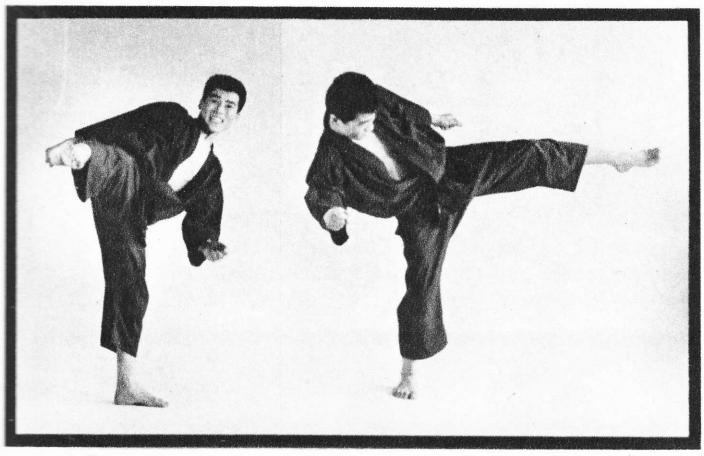


INCORRECT
The foot is not in the knife-foot position that is essential to an ankle kick. Because the upper half of the body is bend, it is not facing forward as it should be.

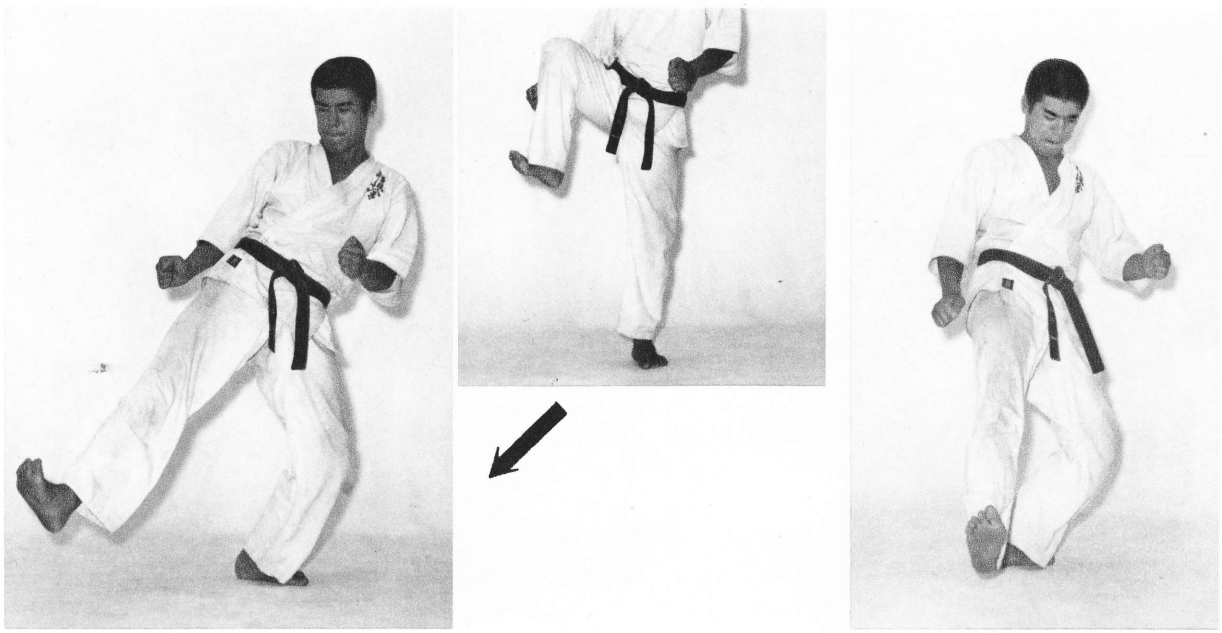


9. roundhouse kick to the neck
(mawashi kubi-geri)

Just as in the roundhouse kick, swing your leg and aim a kick with the instep at your opponent's neck. Do not stand on your toes. Be sure to keep your balance, and be careful of the position of your hands.

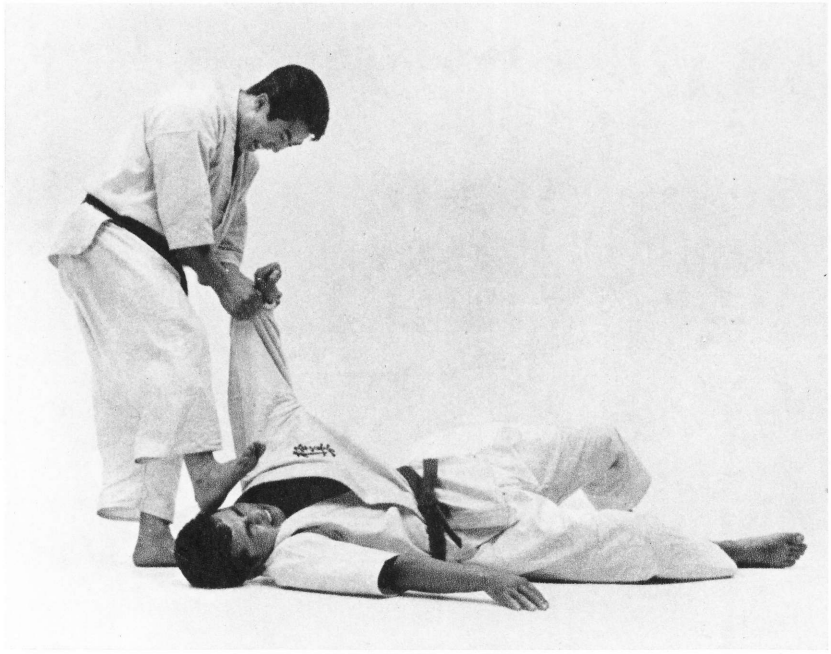


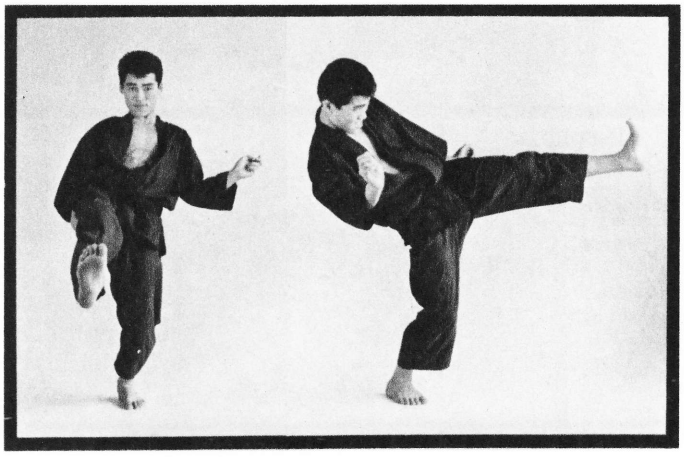
INCORRECT
This kick should be aimed at the throat, but since the upper half of the body is bent too far to the back the leg cannot swing. If you force your leg up you might fall over.



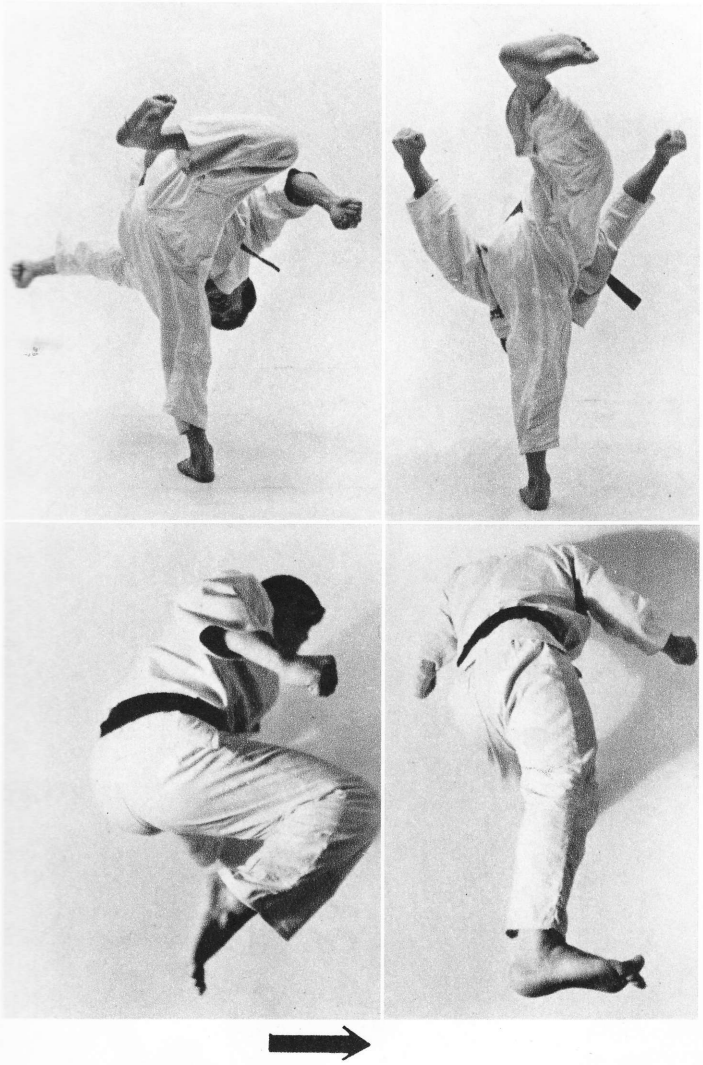
10. heel kick ***(kakato-geri)***

Aim a downward kick with the heel.



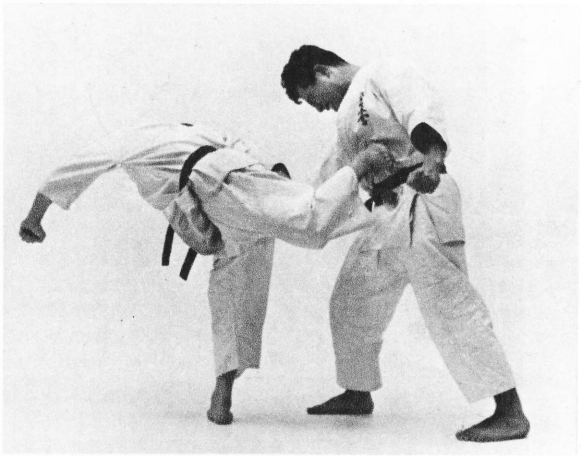


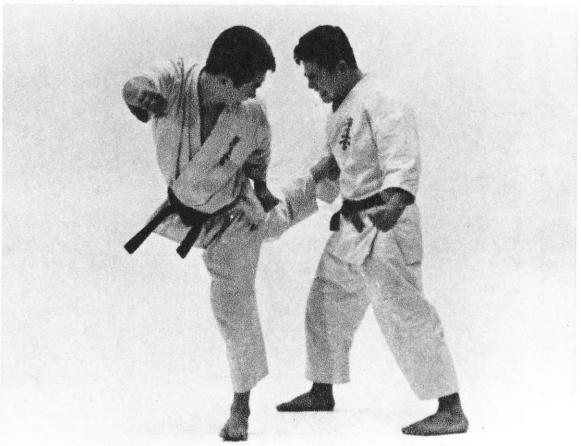
INCORRECT
The kicks should not look like dancing. In this instance there is no force behind the heel.



11. back kick ***(ushiro-geri)***

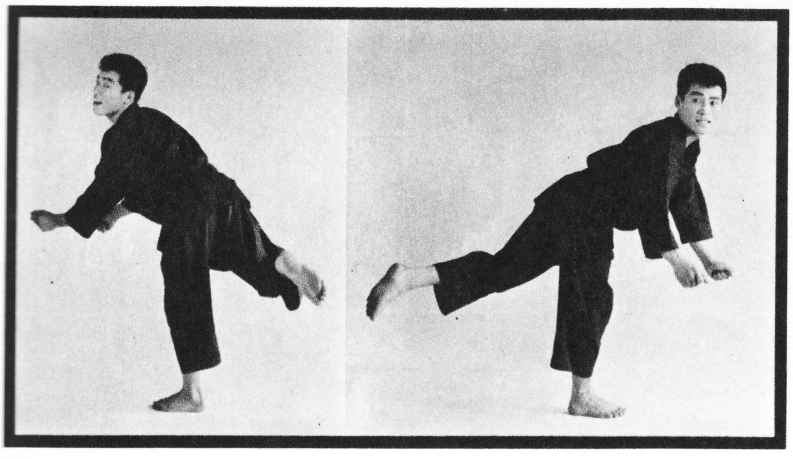
Kick to the back with your heel.



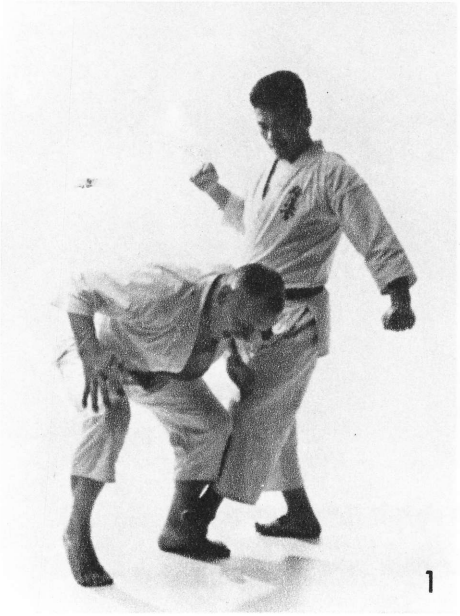


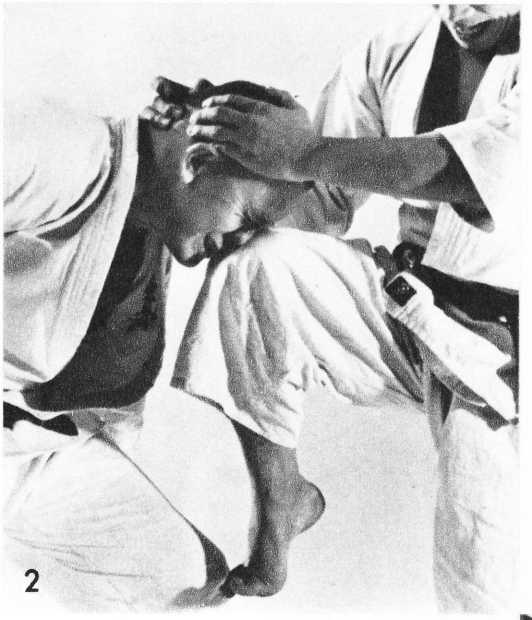
INCORRECT

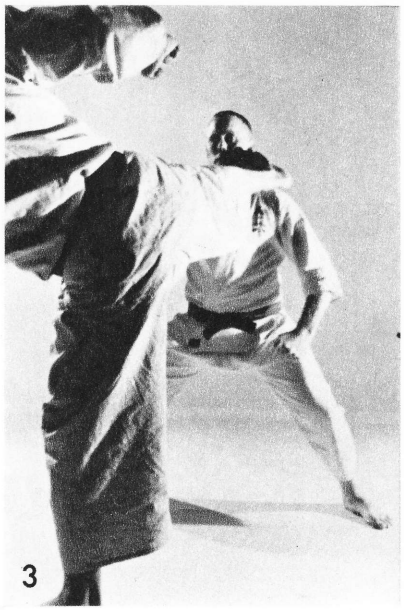
Because the model is looking at the place he is kicking he cannot swing his leg freely and there is no force in the kick. The leg must be swung around instantaneously.



b. some other techniques







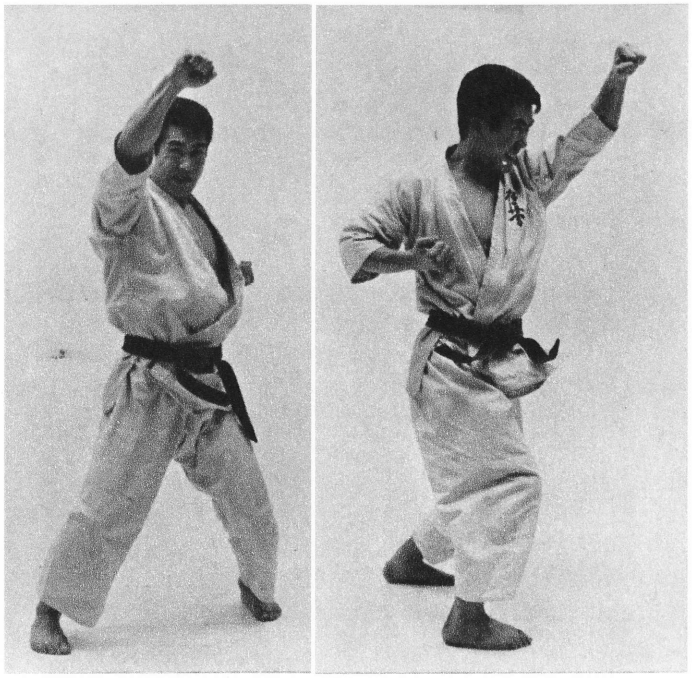
1. Heel kick. A kick to the top of the opponent's foot is particularly paralysing.
2. Knee kick.
3. Roundhouse kick to the chin.
4. This very important and very advanced technique will require much practice; however, it will be too difficult to master if you do not practice the fundamentals industriously. When your opponent grabs your ankle, put all of your weight on that foot and deliver a roundhouse kick with all your strength with the other foot. While you are watching your opponents movements, swing the force of your body around and kick your opponent in the groin or in the solar plexus.
5. Side high kick to the throat.

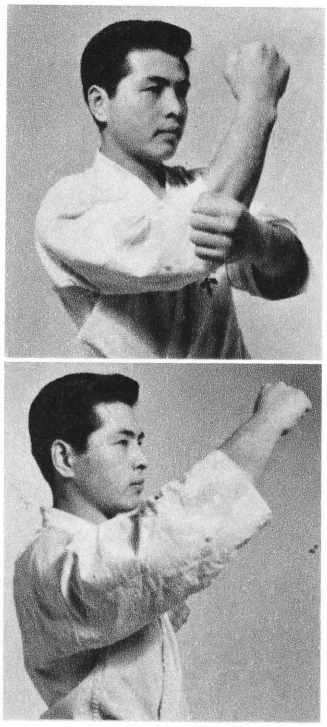
3. blocking method

a. correct and incorrect blocks

As it is in other combat sports, blocking is an extremely vital phase of karate. The distinctive feature of the karate block is that, when properly executed, it leaves the defender in a good position to move to the attack. It has often been said that a good attack is the best defense. In karate, a good defense may also be the best attack. The two are opposite sides of the same coin. The expert blocker is also the expert attacker.

Basically, blocking movements should be round swinging movements. Straight movements in which the attacking blow is met at right angles are not necessarily wrong, but movements in which the limbs describe an arc are usually more effective.

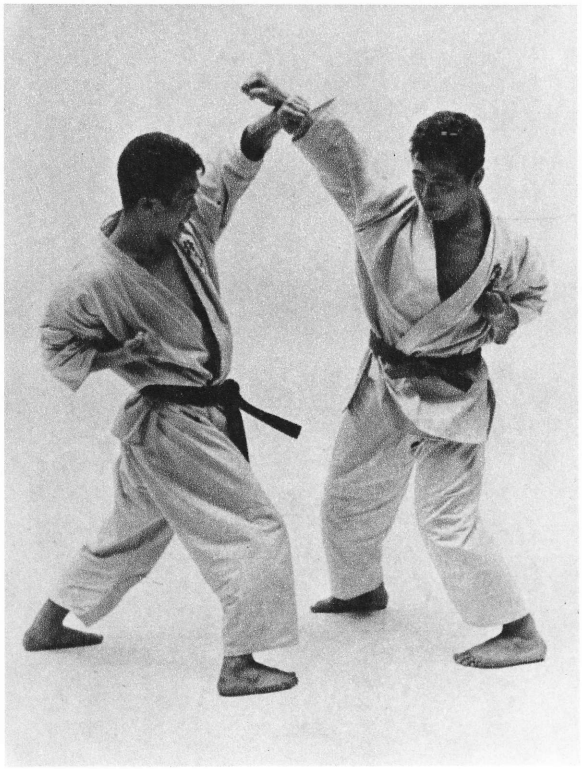




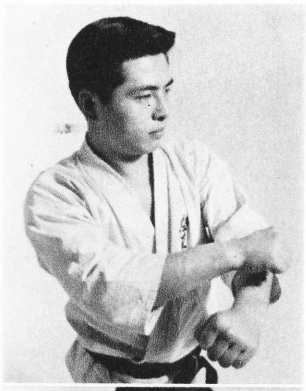
1. forefist upper block ***(seiken jodan-uke)***

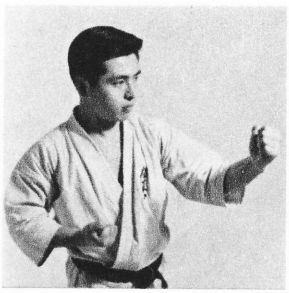
1. From the starting position, near the breast, bring the hand with its top down to below the armpit on the opposite side of the body. Reverse its direction and cross this hand with the withdrawn hand (blocking hand outside). Block upward on a diagonal as you turn your arm outward.
2. Put all of your strength into the blocking hand at the instant of contact.
3. Be sure to hold your withdrawn hand in as close as possible, because doing this will increase speed and strength in the blocking hand as a reflex effect.
4. As in the thrusts and strikes, in the blocks too, relax your shoulders, tense your solar plexus and your big toes, and keep your hips in balance to stabilize your upper body. Take full advantage of the spring action in your hips. Tuck in your chin, and keep your eyes fixed straight ahead on the opponent as he comes into the attack.

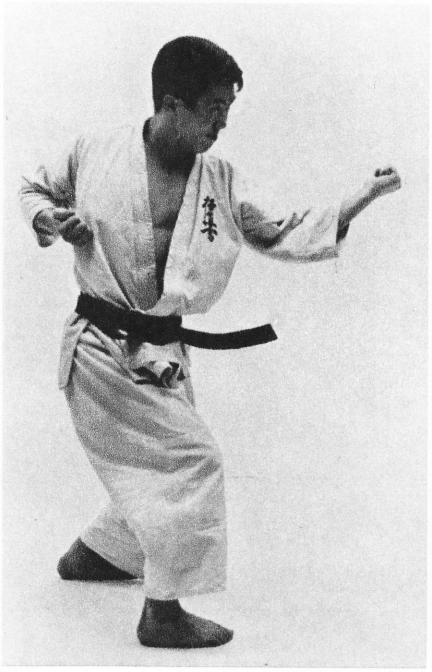
Among the above points, 2 through 4 are basics not only in blocks but in many other techniques as well.

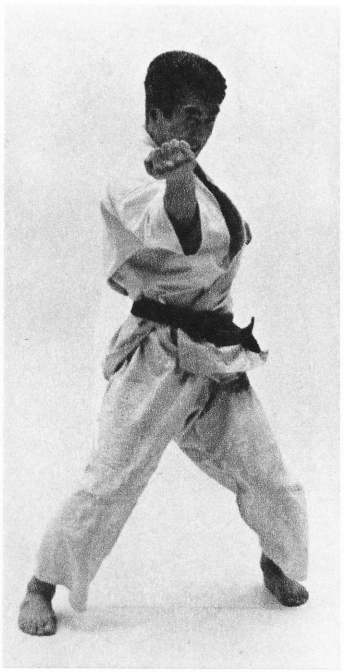


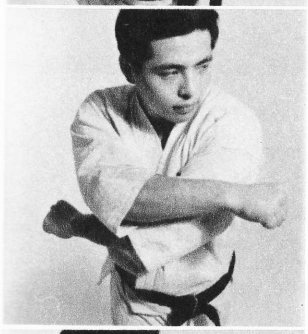
INCORRECT
The upper half of the body and the wrist of the blocking hand are bent.





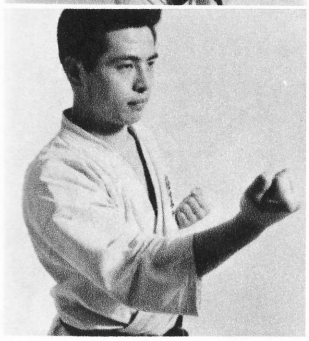


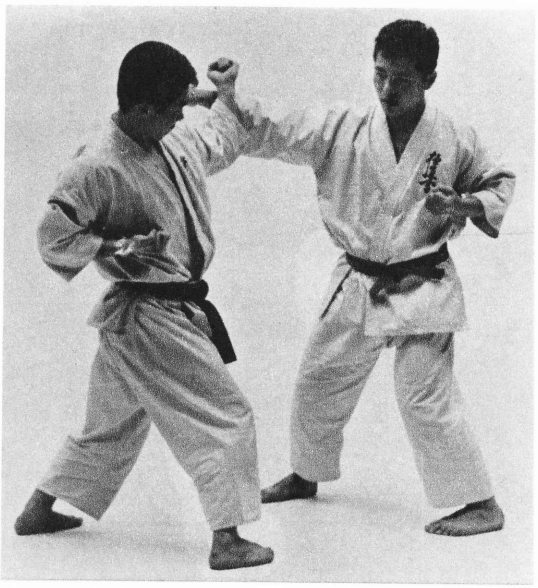


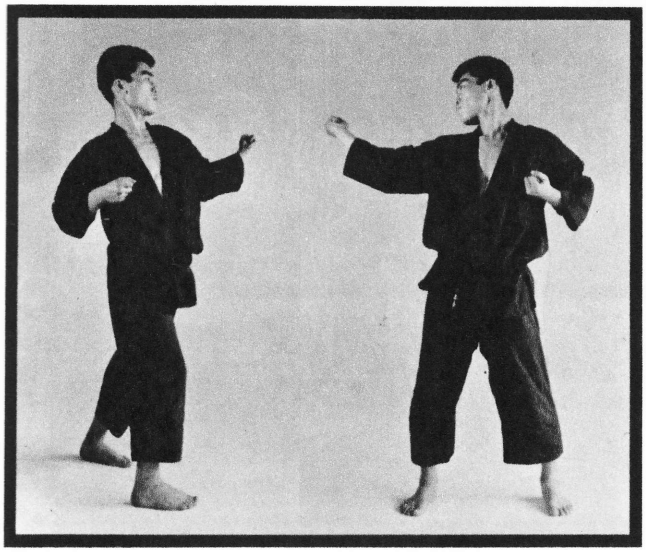


2. forefist middle inside block
(seiken chudan uchi-uke)

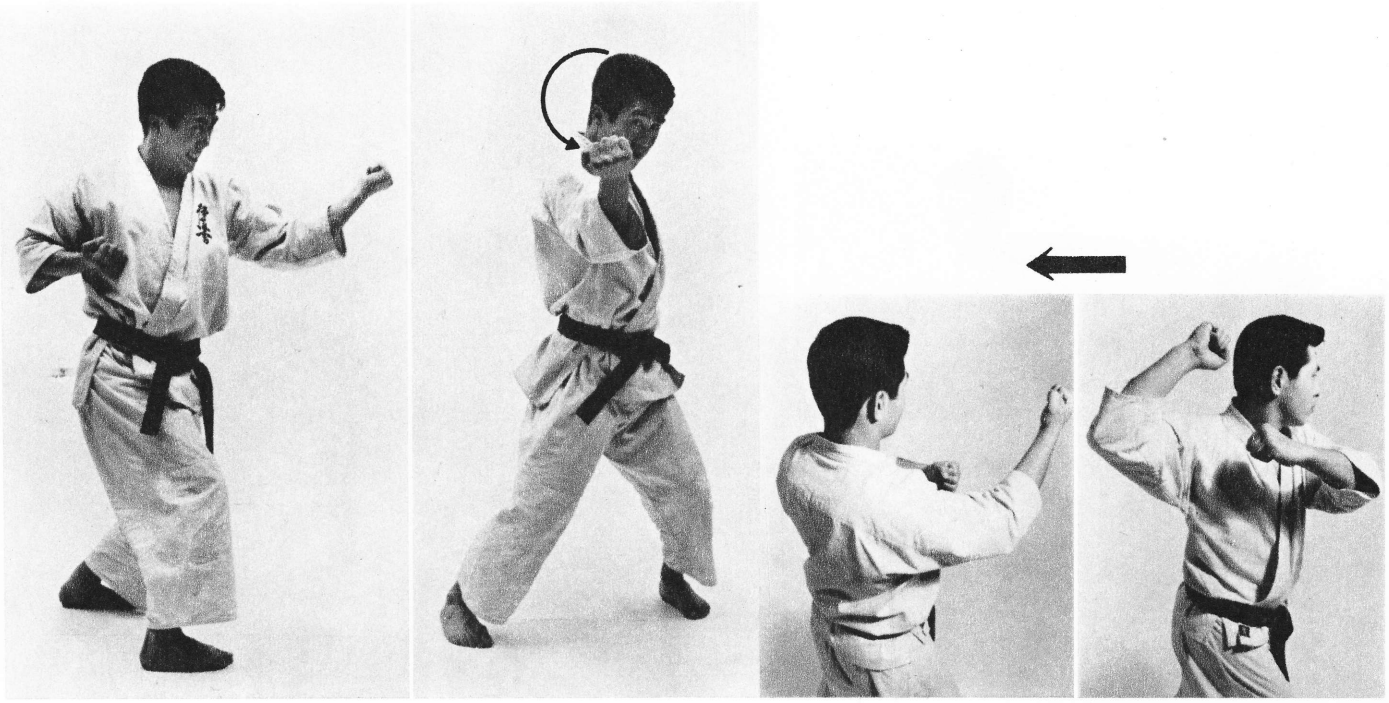
Except that the blocking hand is in the middle position, this block is performed just as in 1.





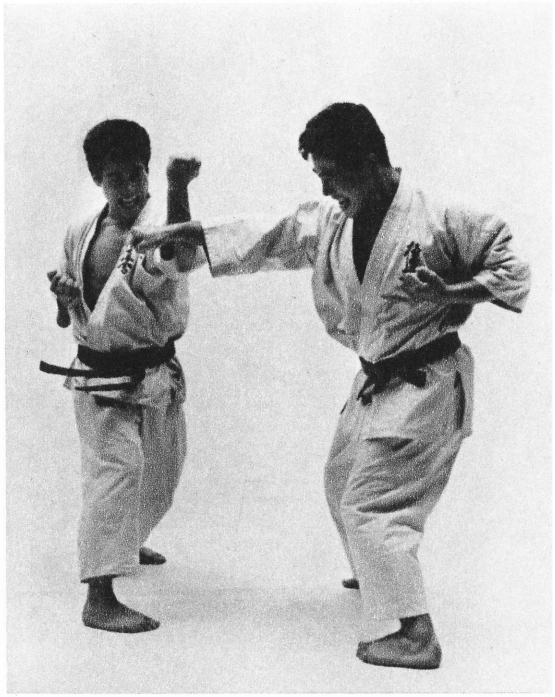


INCORRECT
The upper half of the body is left too open, and the block is too wide and too far to the outside.

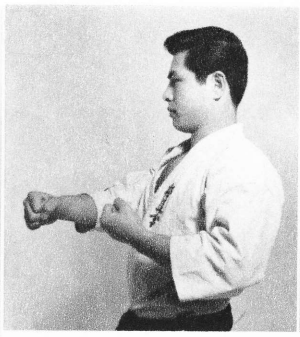


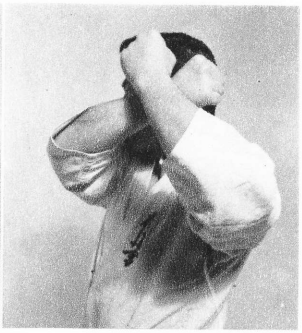
3. forefist middle outside block
(seiken chudan soto-uke)

From the starting position bring your hand up behind the ear on the same side. Describing a semicircle as you turn your arm inward, swing it outward and down.



INCORRECT
The upper half of the body and the wrist of the blocking hand are bent. A block of this sort will cause the person blocking to fall over.

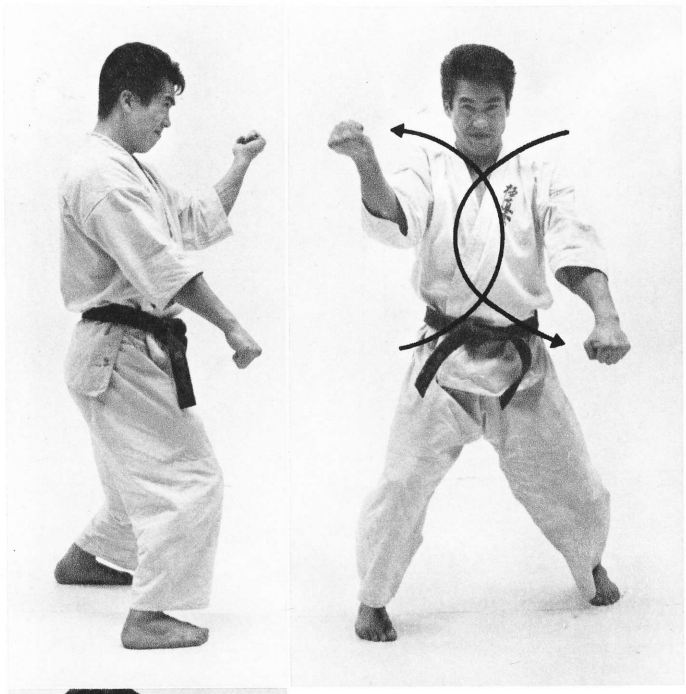


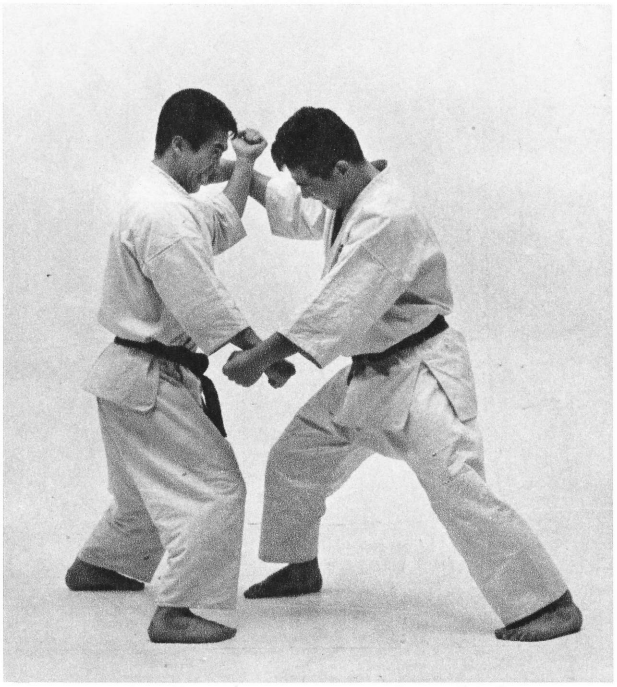


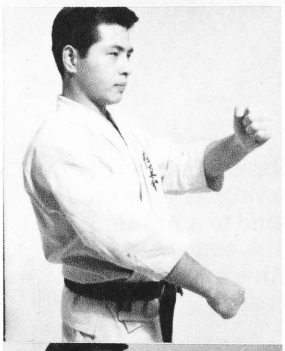
4. forefist lower parry
(seiken gedan-barai)

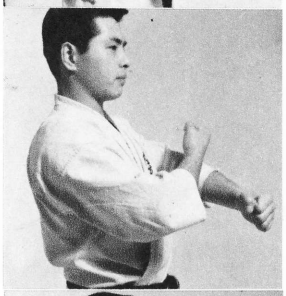
From the starting position, bring your hand to the middle of your chest, and cross it there at the wrist with your withdrawn hand. The parrying hand is on the outside. Next raise the parrying hand to a position near the ear on the opposite side of the body. At this point change directions, and bring your hand downward, turning to the outside as you parry.

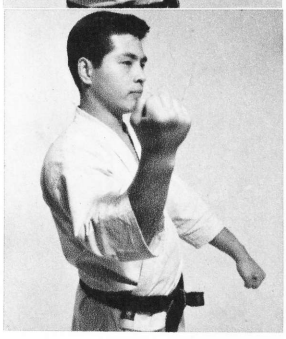
INCORRECT
The withdrawn hand is too high, and the lowered hand is bent at the wrist. This position makes a strong parry impossible.





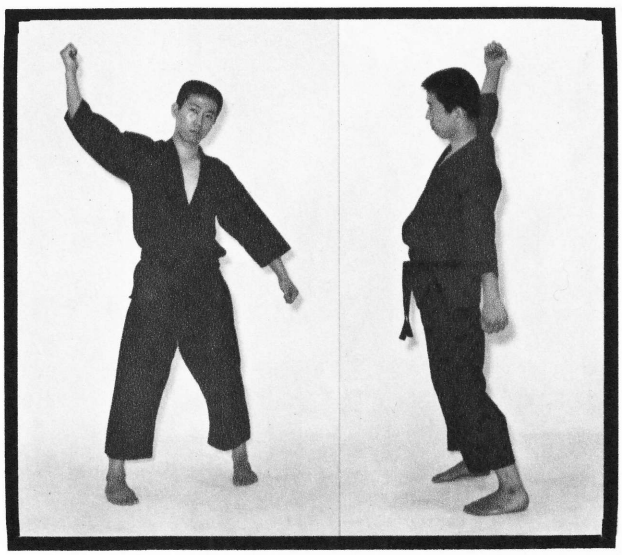




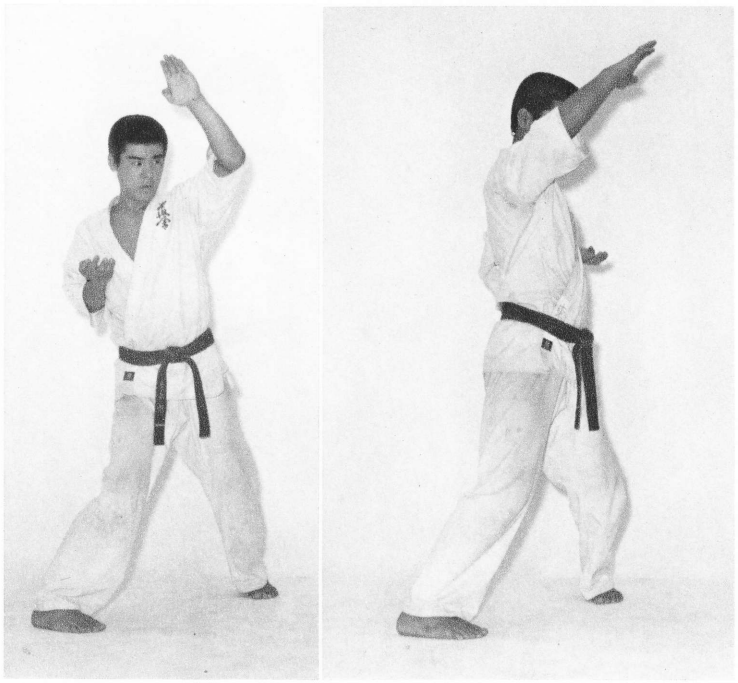


5. forefist middle inside block and low parry
(seiken chudan uchi-uke gedan-barai)

This is a combination of the two moves. When you cross your arms at your chest put your blocking hand on top.

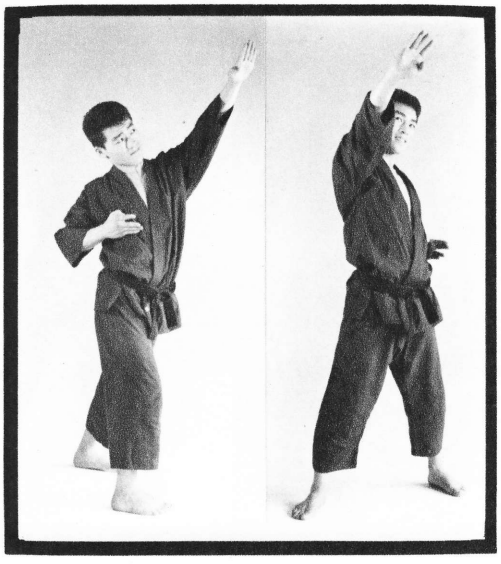


INCORRECT
The upper half of the body is left too open, and the two arms are too far apart.

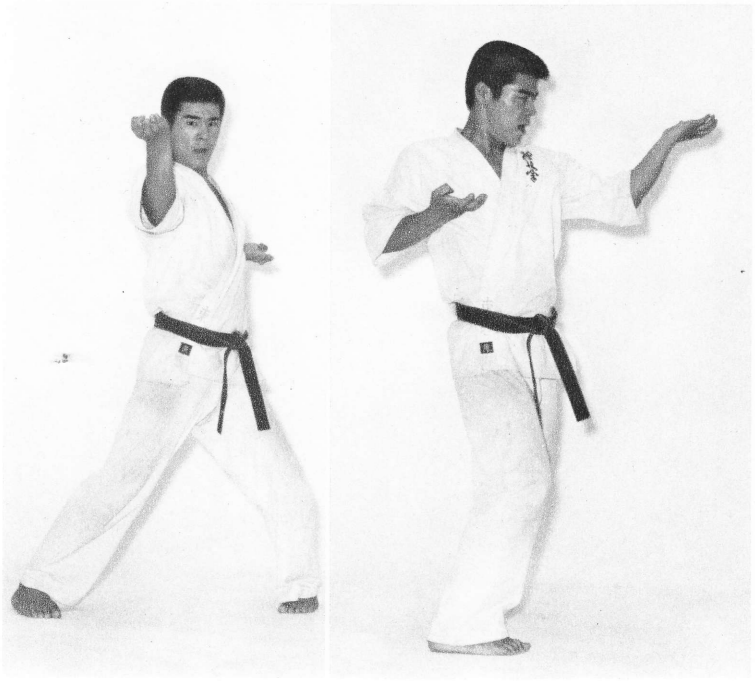


6. knife-hand upper block
(shuto jodan-uke)

Except that the hand is in the knife-hand position, this block is performed just as the forefist block.

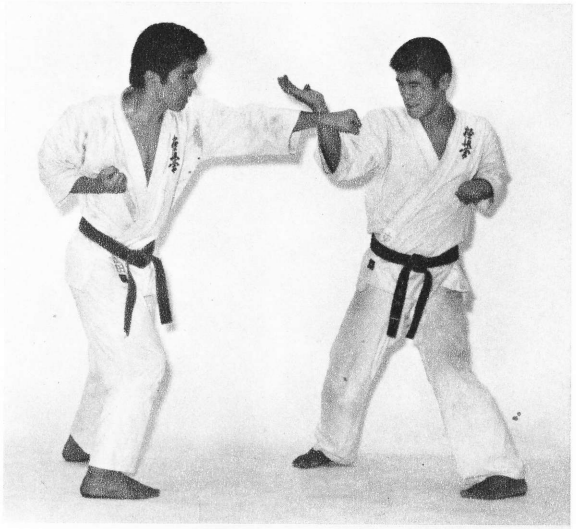


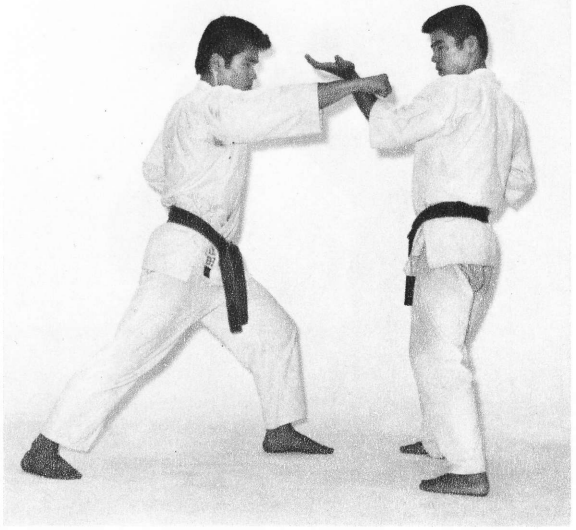
INCORRECT
Because the blocking hand is stretched out too far and is too far from the face the block is weak.

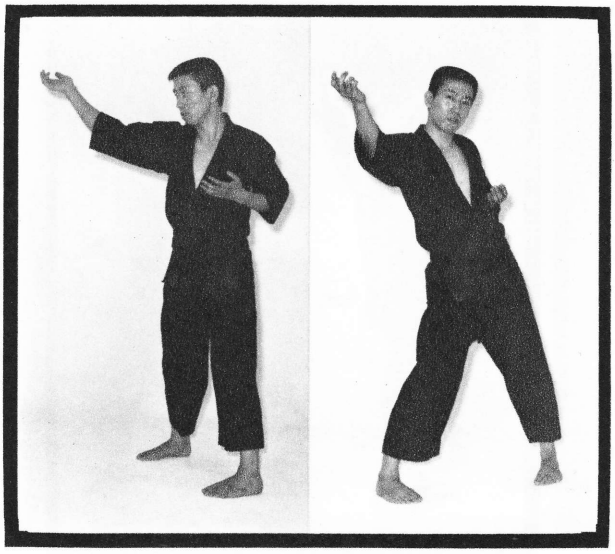


7. inner knife-hand middle inside block
(haito chudan uchi-uke)

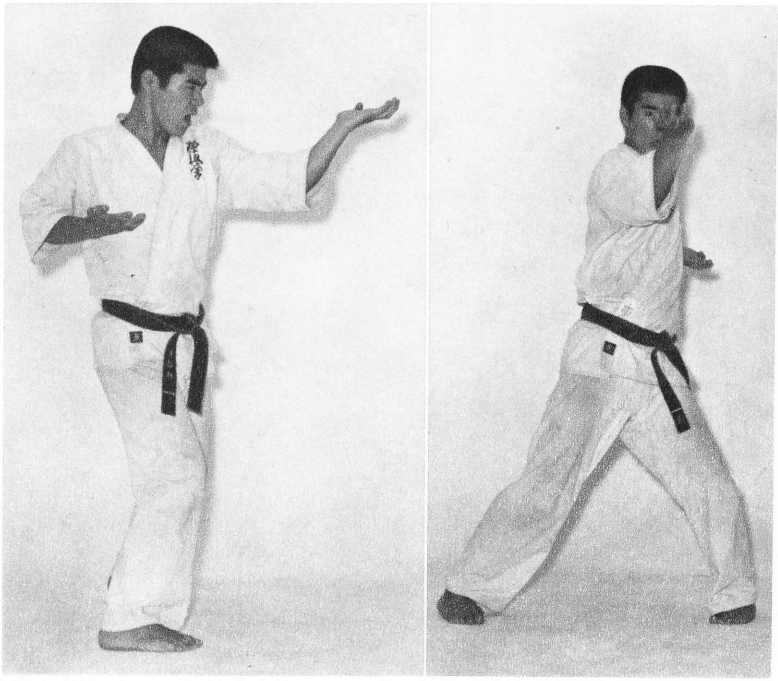
Except that the hand is in the knife-hand position, this block is performed the same as the forefist middle inside block.





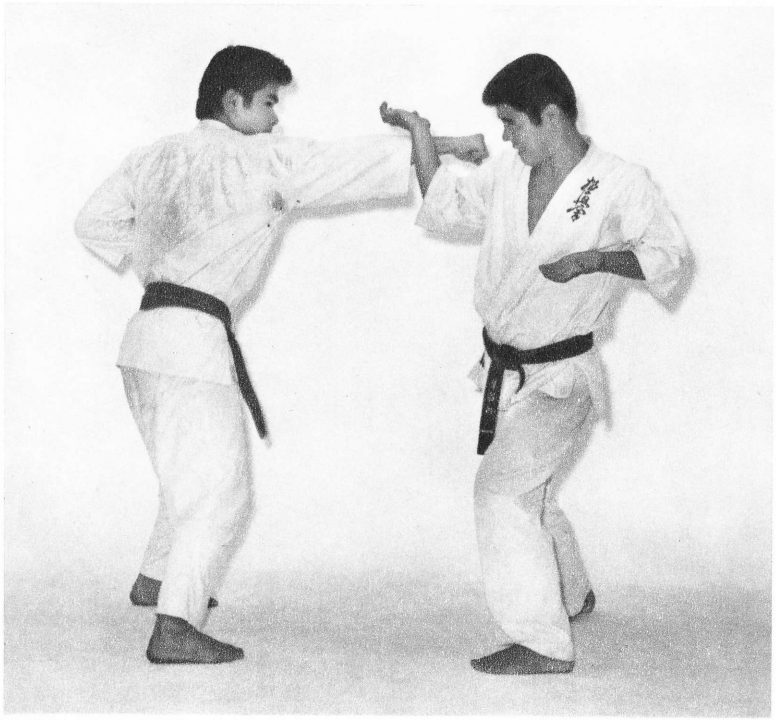


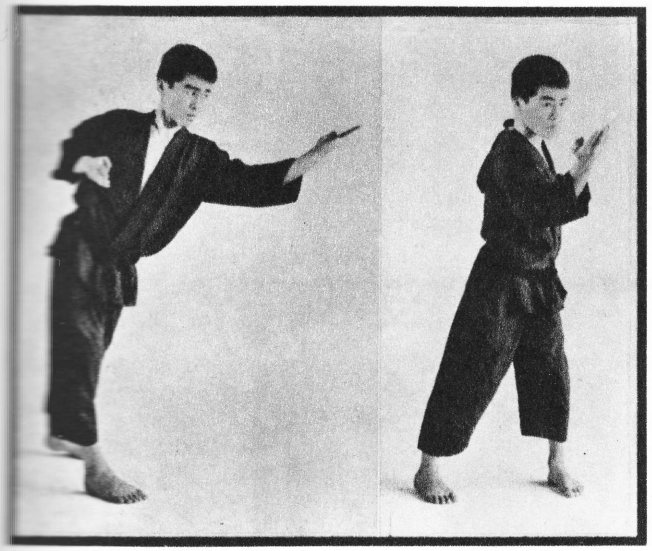
The upper half of the body is bent, and the blocking hand is too far to the outside. There is no strength in the blocking hand because the body is out of balance.



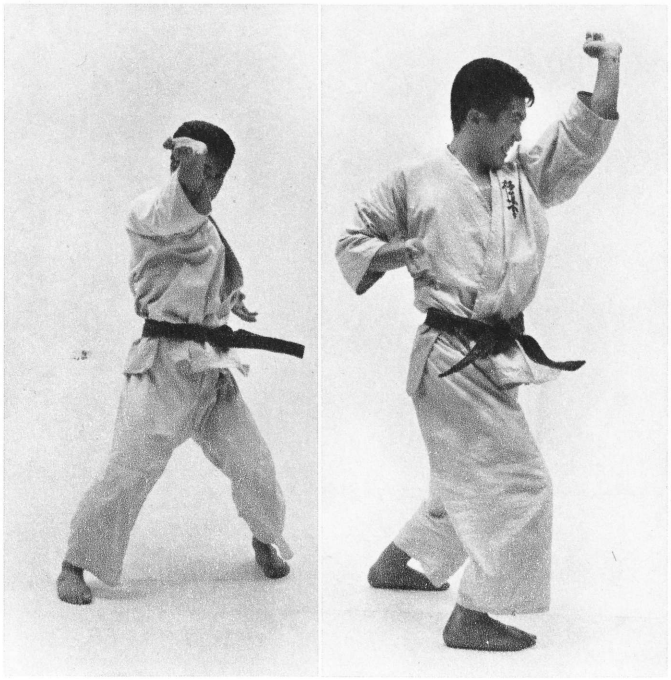
8. knife-hand middle outside block
(shuto chudan soto-uke)

Except that the hand is in the knife hand position, this block is performed just as the forefist middle inside block.



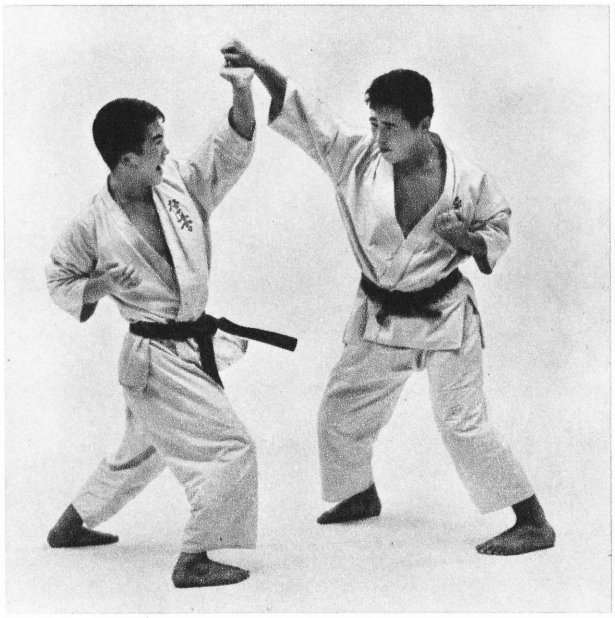


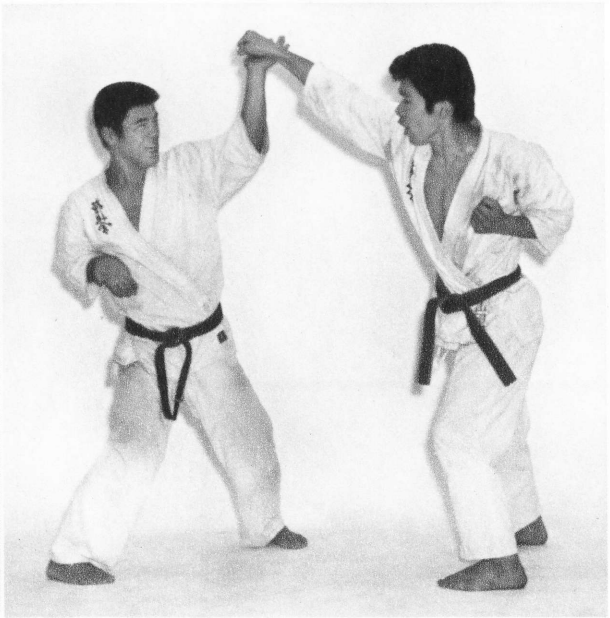
INCORRECT
There is no strength in the block because the stance is insecure and the upper half of the body is out of balance.

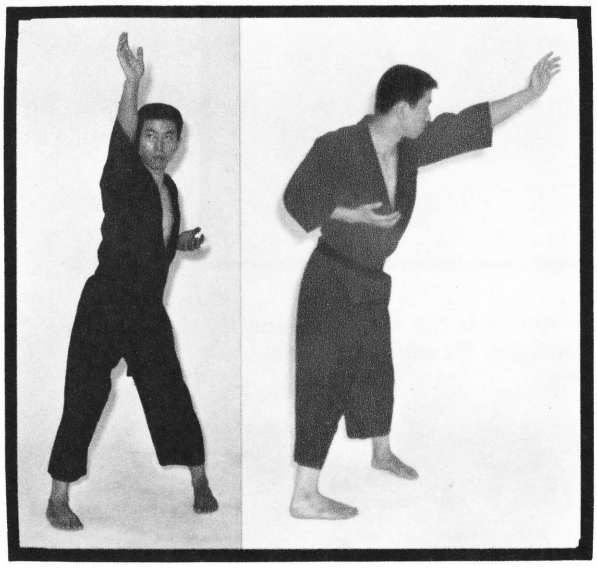


9. palm-heel upper block
(shotei jodan-uke)

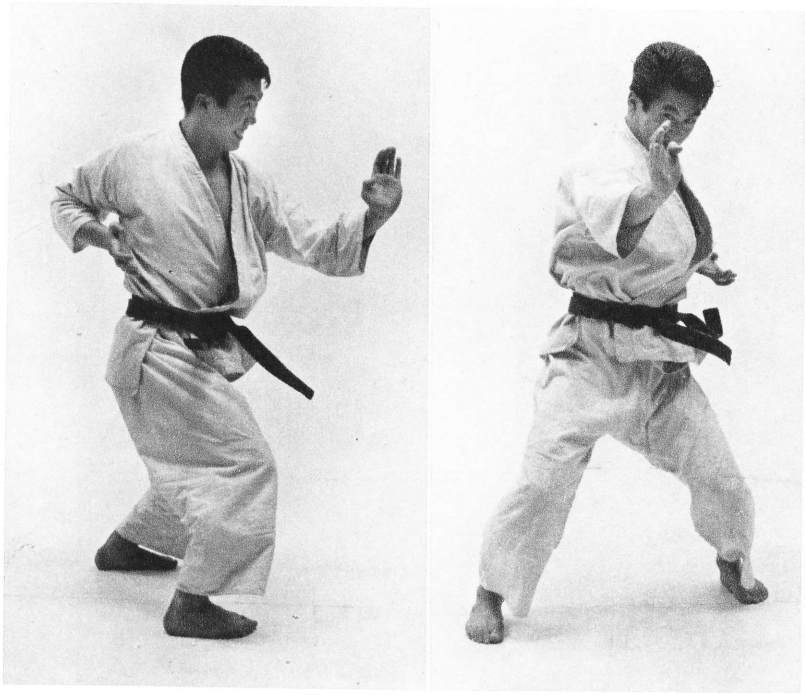
Bring your palm heel straight up as it is from the starting position. The withdrawn hand, too, is in the palm-heel position.





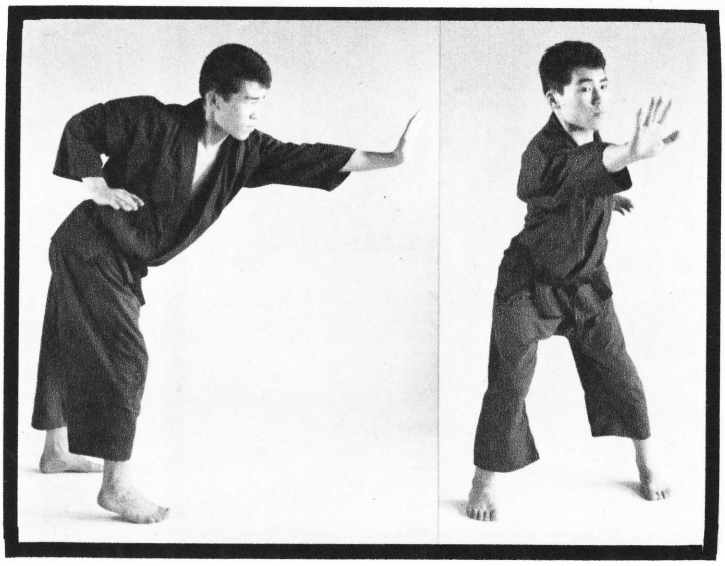


INCORRECT
A successful block is not possible in this position because the thumb of the blocking hand is spread, the upper half of the body inclines too far forward, the hips stick out too far in back, and the hand is stretched out too far, putting the body out of balance.

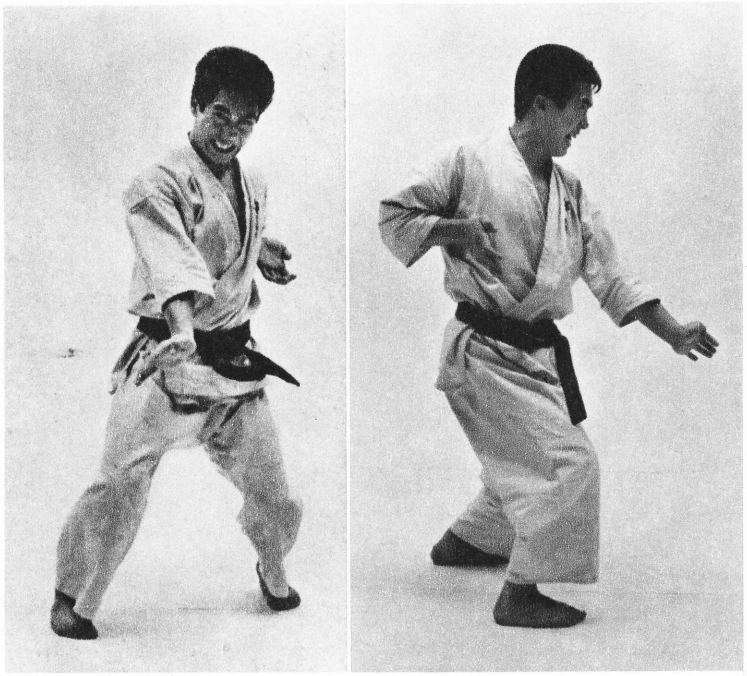


10. palm-heel middle outside block
(shotei chudan soto-uke)

With the same moves as in 9, block at the middle position.

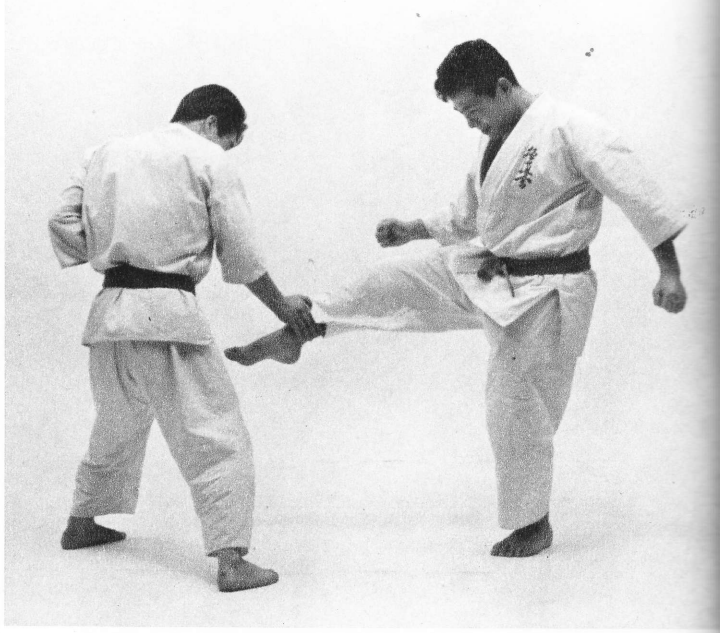


INCORRECT
Because the arm is stretched out too far, what should be a middle block with the heel of the hand, becomes a front block. The balance of the body is poor because the upper half of the body leans too far forward.

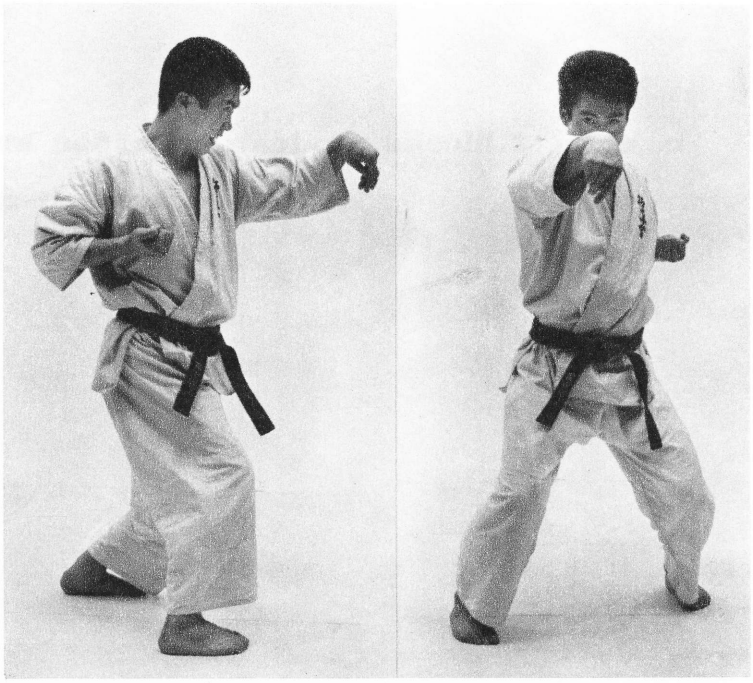


11. palm-heel lower block
(shotei gedan-uke)

This block is performed as 9 and 10 are except that you turn your fingertips to point down and block downward.

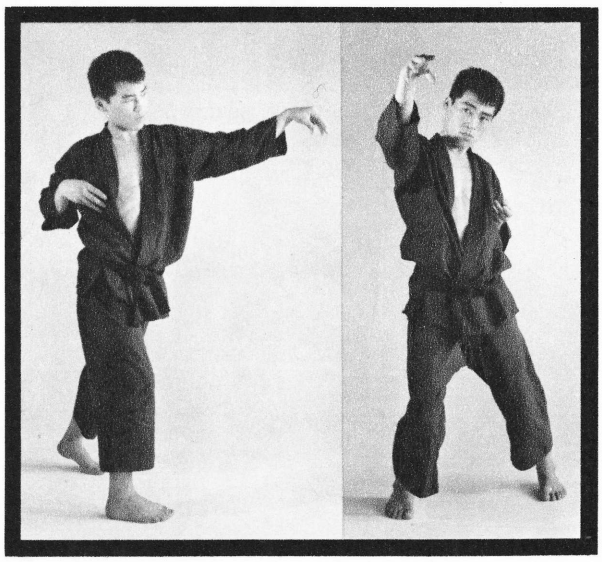


INCORRECT
The blocking hand is stretched out too far, and the withdrawn hand is in a bad position.



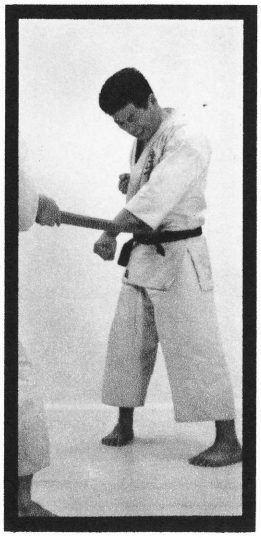
12. wrist middle inside block
(koken chudan uchi-uke)

Block with the wrist at the middle position, much as in the cases of the palm heel, except that the withdrawn hand is clenched in a forefist position.

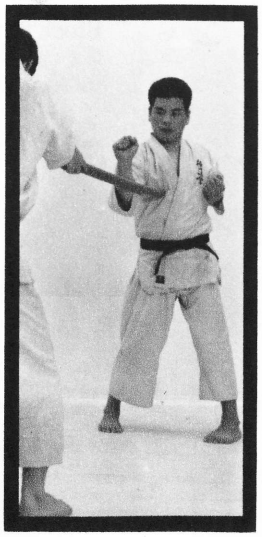


INCORRECT
The hand is stretched out too far, and the left heel is off the floor. The blocking hand is not clenched in a fist.

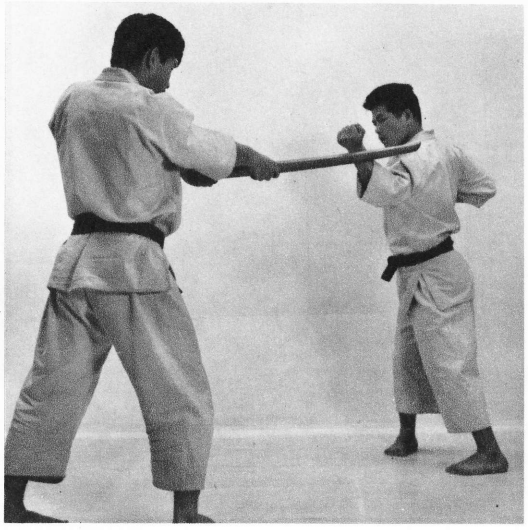
b. correct blocks against a wooden sword

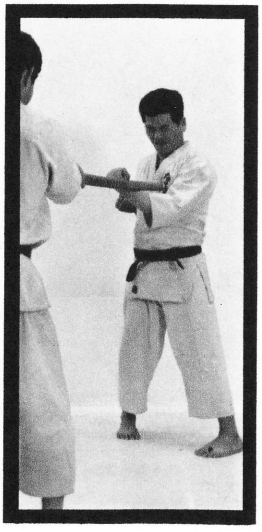


1. The attacker has attempted to spear the defender's midriff but has been warded off with a left lower parry (left). The arm has described an arc, starting with the hand near the right side of the head and ending as shown. When the arm is too far inside, the attacker's thrust succeeds (right).



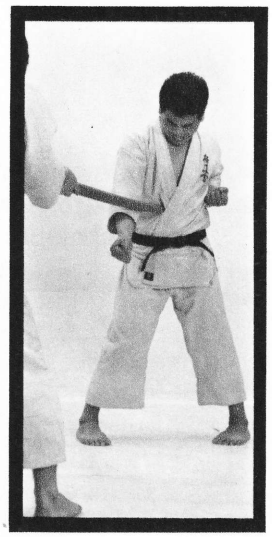
2. The attack is blocked with an outside foream block (left). If the arm is not brought around in front of the body, the block fails (right).

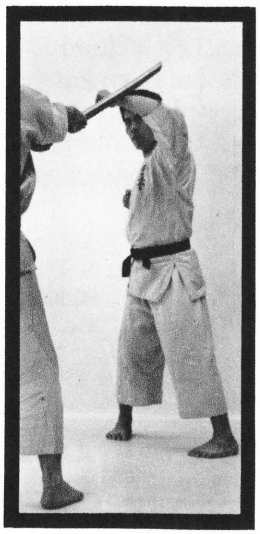




3. Attacker has aimed at the chest and been blocked by a left inside block (left). If block is faulty, the arm is too far inside and attacker succeeds (right).

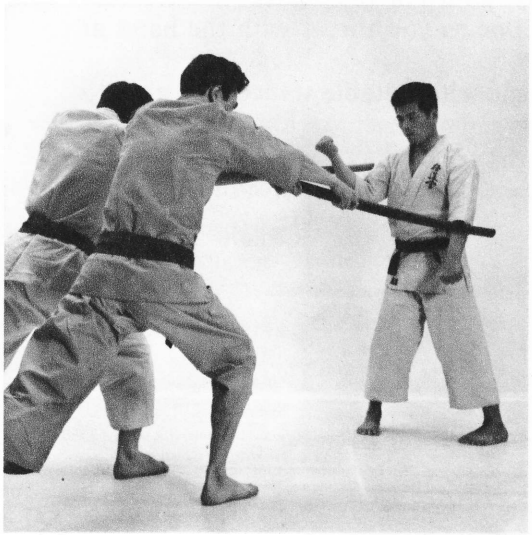
4. Attacker has aimed at ribs and been stopped with a forearm block (left). When the body of the defender is not sufficiently twisted, the attack succeeds (right).

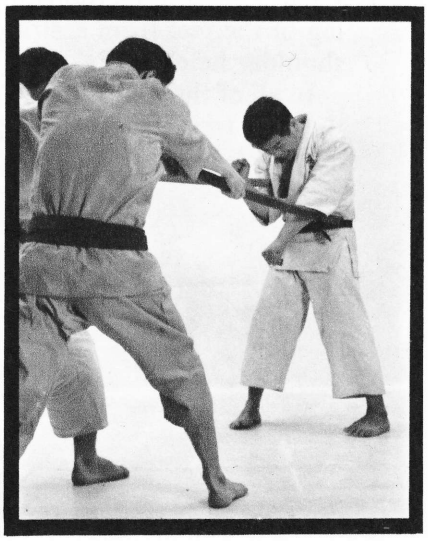




5. Attacker has aimed at the defender's head but has been blocked with an upper forearm block (left). In a block of this sort, the arm should not meet the attacking blow at right angles. If the angle of the arm is too small, the attack is successful (right).

6. Two attackers have struck simultaneously with sticks but have been fended off with a right middle block and a left lower parry (left). When the blocks are not executed properly, the defender is stabbed in the left side and the right part of the chest (right). Both arms are too far inside.





CHAPTER

7 lunge techniques

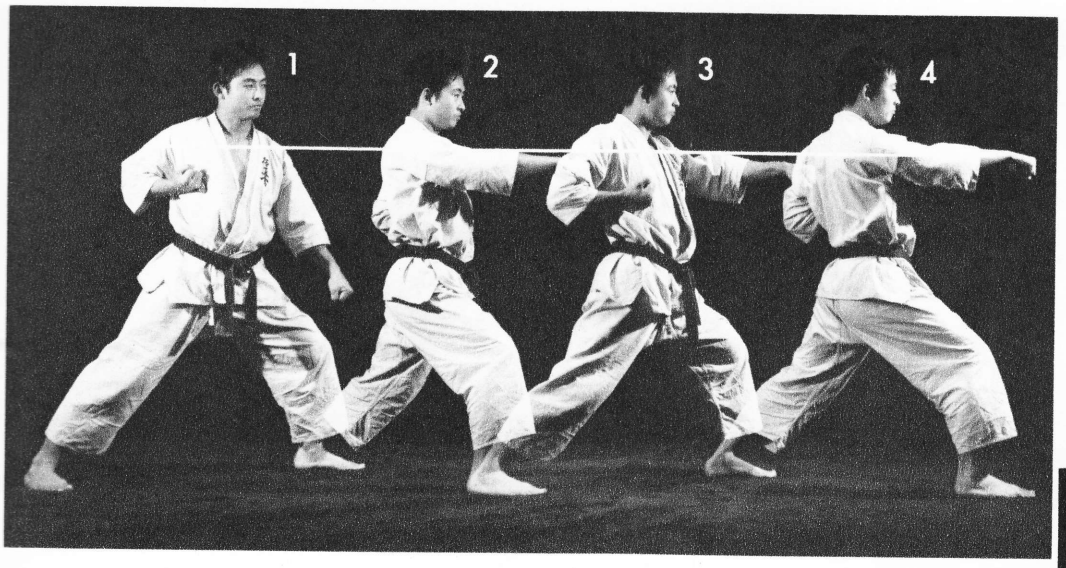
THOUGH KARATE HELPS YOU develop power enough to kill with a single stroke, we usually find it more effective in practice to perform the techniques in a series of the same thrust, kick, or block. Because this entails walking within the limits of three or four steps in a straight line as we go through the movements, we practice stances, turning methods, and walking methods in one continuous movement. Since the lunge thrust, lunge kick, and lunge block are combinations of a number of different movements and constitute karate formal exercises, we might call them the most fundamental of all the karate formal exercises. If you do not master these, your other formal exercises will be poor and insecure. We might even say that you should not begin work on any of the other formal exercises until you have the lunge techniques in your complete command.

If you perform a series of three lunge thrusts, kicks, or blocks, the form is called the three-phase lunge thrust (kick or block). Although there are also five-phase versions in which the techniques are repeated five times, this has not been much in use in recent years. We have concentrated in this book on the three-phase techniques. Because of spatial limitations we have omitted the combination lunge techniques, and have paid most attention to the basics, which will require a great deal of practice.

1. the lunge thrusts (strikes)

There are three methods of moving the hands and feet in the lunge thrust. The first method calls for a step forward on the right foot to accompany a thrust with the right hand, or a step on the left foot with a thrust with the left hand. The reverse method calls for a step on the left foot to accompany a thrust with the right hand, and *vice versa*. The third method employs a turn of 180 degrees and a crossing of the feet from a straight line as you thrust with the hand at shoulder height.

In all of the lunge thrusts, begin with a stable stance, and go into the various succeeding positions as you execute a low parry. This is true of the lunge kicks and blocks as well. Pay close attention to the photographs and the footwork charts as you practice these moves.



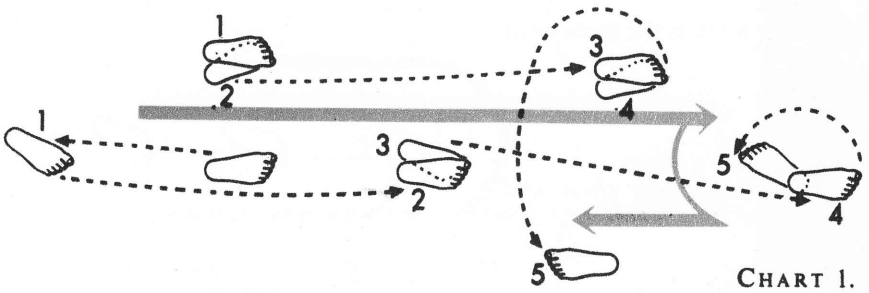
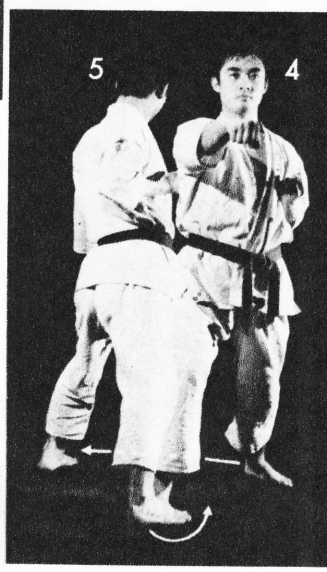
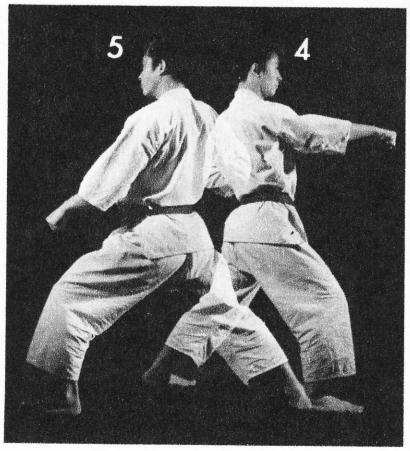


CHART 1.



a. forefist middle lunge thrust



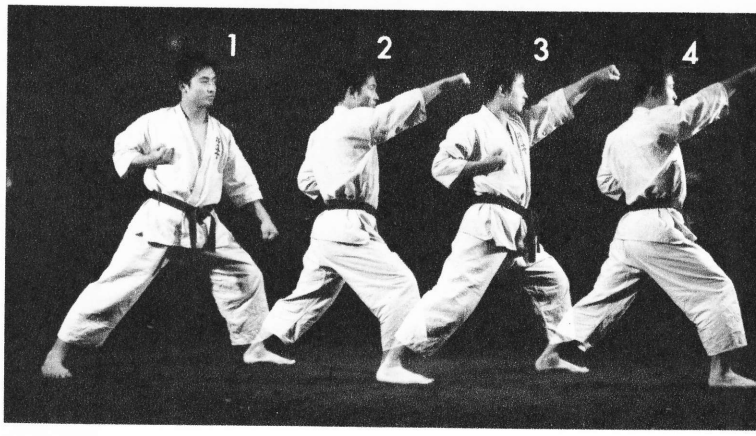
A forward leaning stance; for footwork see footwork Chart 1.

Whether you are thrusting, kicking, or blocking, the height of the shoulder when you are standing should not alter when you are thrusting. This is also true of the height of the hip line and applies in the *sanchin* stance. In the third step, be sure to finish with a shout.

Excute a low parry as you turn, and return to your original position. In other words, make a complete revolution going and coming in a fixed line.

1) *Left low parry.*
2) *Right forefist thrust.*
3) *Left forefist thrust.*
4) *Right forefist thrust.*
4–5) *The turn. As you execute a three-step lunge thrust, perform a low parry. Finish with a shout (front view).*

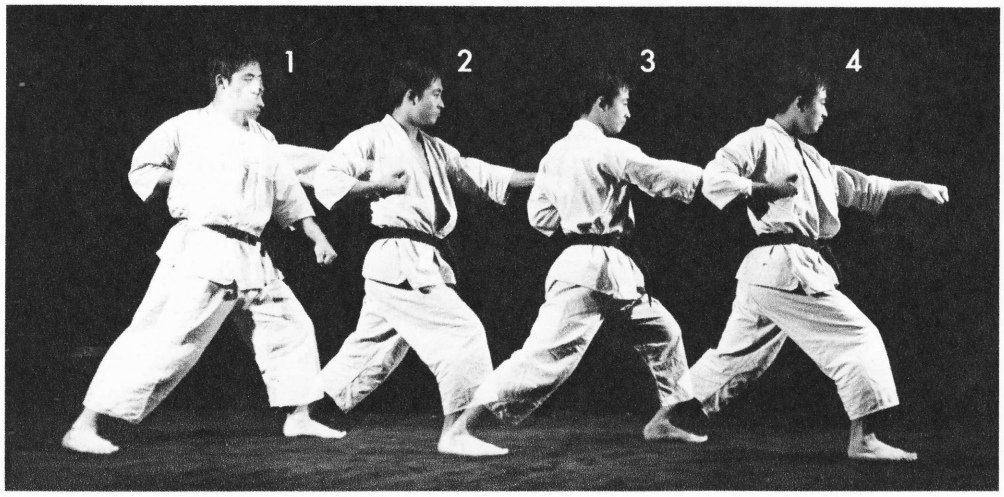
forefist upper lunge thrust

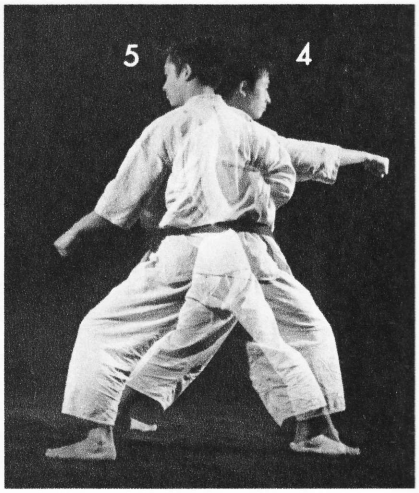


A forward leaning stance; the footwork is the same as in Chart 1.

The turning method is the same as theat for the forefist middle lunge thrust, but the upper thrust is different. After you turn round perform the same low parry.

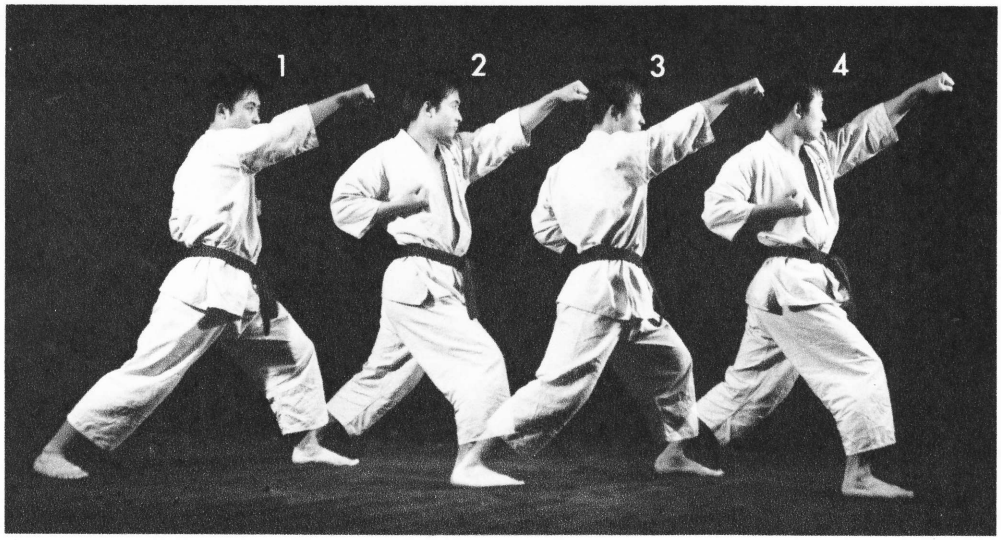
1) *Left lower parry. The position is the same as that for the forefist middle lunge thrust.*
2) *Right upper thrust. The upper thrust is usually to the face.*
3) *Left upper thrust.*
4) *Right upper thrust. Finish with a shout.*





b. inverted forefist middle lunge thrust

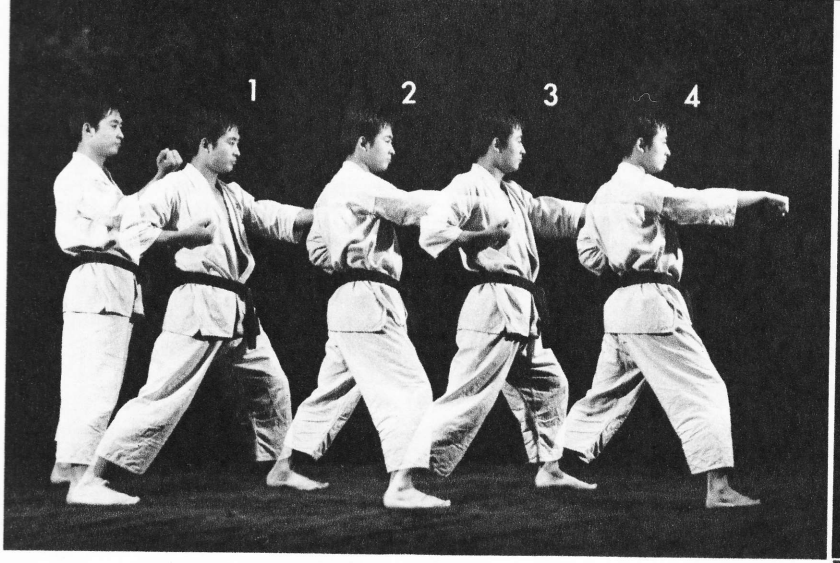
A forward leaning stance; the footwork is the same as in Chart 1.
1) *Low parry and a right thrust.*
2) *Left inverted thrust.*
3) *Right inverted thrust.*
4) Right inverted thrust. Finish with a shout.
4–5) *The turn. Bring your left hand to your chest, and execute an inverted thrust with your right hand.*



inverted upper lunge thrust

Begin with a low parry, and immediately execute an inverted thrust. The stance and footwork are the same.

You should always shout at the third step. The turning method is the same as in the preceding thrust.
1) *Low parry and a right inverted thrust.*
2) *Left inverted thrust.*
3) *Right inverted thrust.*
4) *Left inverted thrust.*



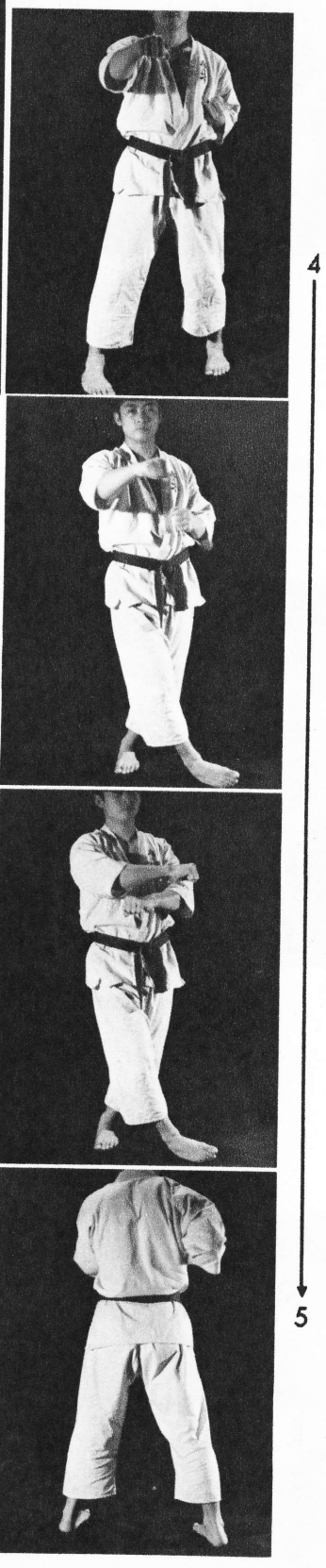
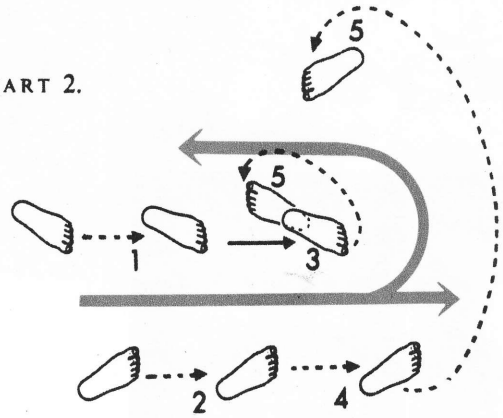


CHART 2.



c. lunge thrust from the *sanchin* stance

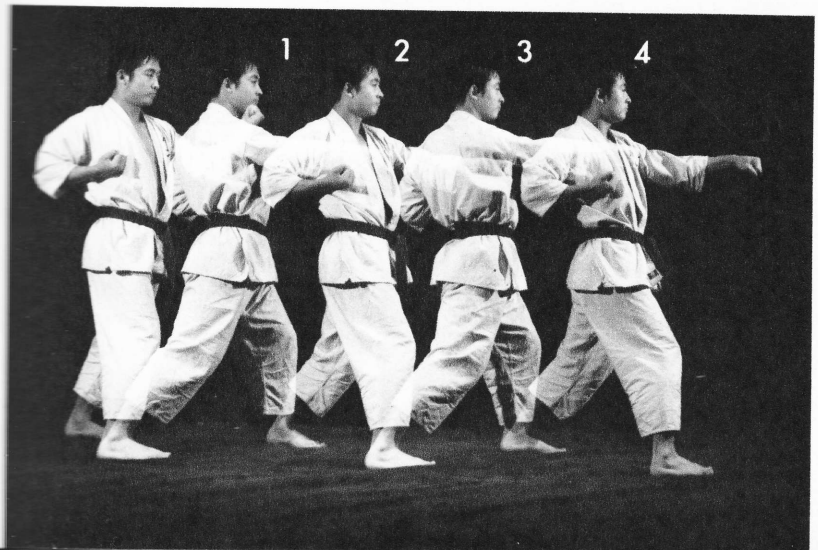
The thrust is the same as a.; footwork is as in Chart 2.

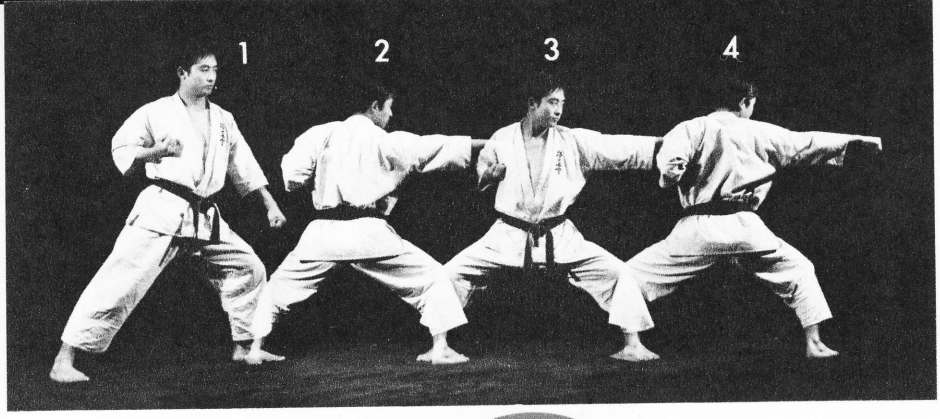
1) *Left thrust.*
2) *Right thrust.*
3) *Left thrust.*
4) *Right thrust.*
5) *Position for the turn. Cross the right leg front over and in front of the left leg.*
6) *At the same time, bring the thrusting hand upward and the withdrawn hand downward.*
7) *As you turn, push out with the withdrawn left hand and draw the thrusting right hand to your side.*

inverted lunge thrust from the *sanchin* stance

The stance is the same as in the preceding thrust. The thrust is the same as the inverted forefist middle lunge thrust, but the range of the legs is different.

1) *Right inverted thrust.*
2) *Left inverted thrust.*
3) *Right inverted thrust.*
4) *Left inverted thrust.*





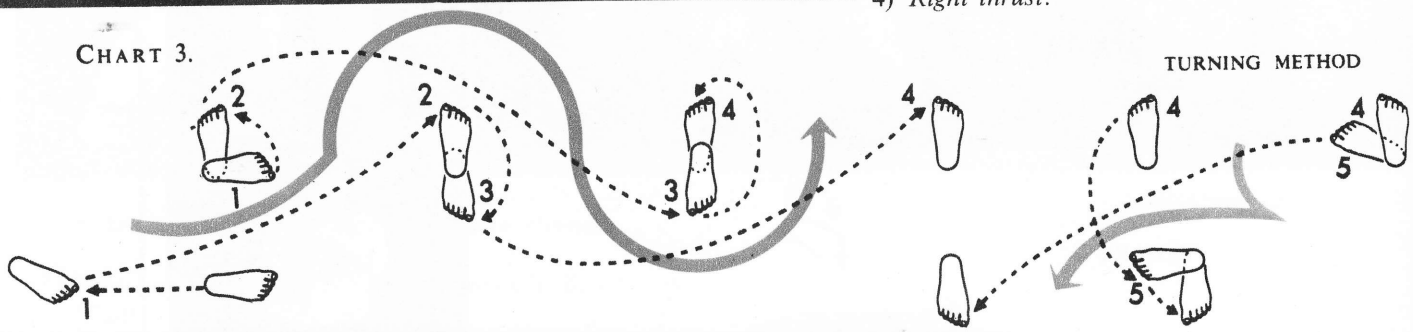
d. alternating trust series

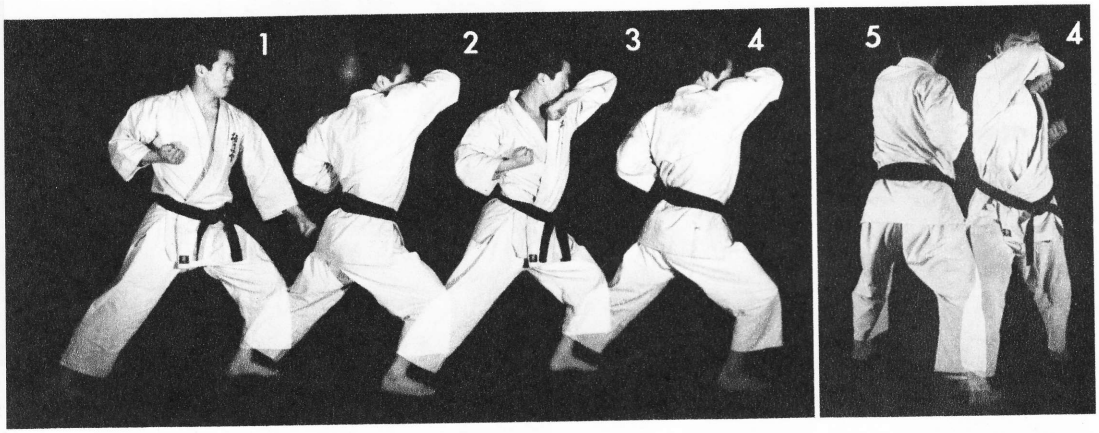
The straddle stance; footwork is as in Chart 3.

This is a very important basic practice movement. Practicing the straddle and sumo stances makes the thighs and hips strong.

1) *Low parry.*
2) *Right thrust from a straddle stance. The thrust should form a straight line with the shoulder, or in other words, be at ninety degrees to the body, as in the photograph.*
3) *Left thrust.*
4) *Right thrust.*

CHART 3.

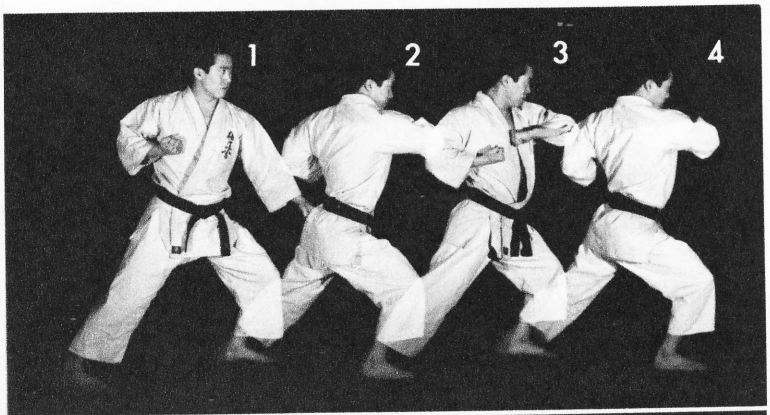




e. elbow upper lunge thrust

A forward leaning stance; footwork is the same as in Chart 1.

1) *Low parry.*
2) *Upper right elbow thrust.*
3) *Upper left elbow thrust.*
4) *Upper right elbow thrust.*
4–5) *Front view of the turn. Execute a right elbow strike from the right forward stance, turn, pivoting on the right foot, and deliver a left elbow strike from the left forward stance.*

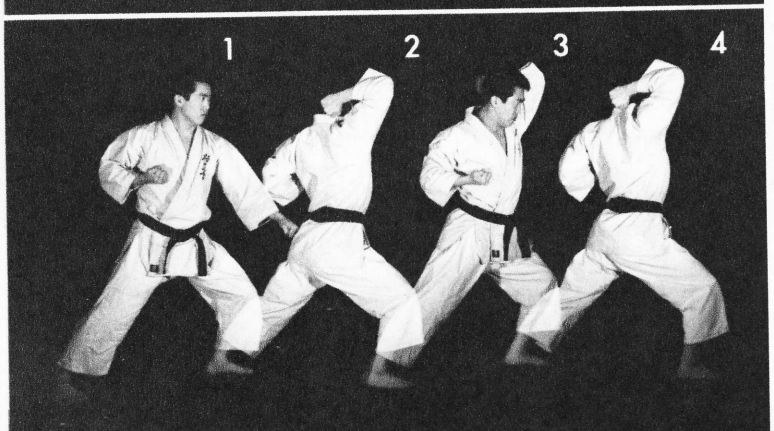


elbow middle lunge thrust

The stance and footwork are the same as before.

This often-used detail technique deserves a good deal of practice.

1) *Low parry.*
2) *Take one step forward on the right foot, and thrust with the elbow into the opponent's ribs.*
3) *Left middle elbow thrust.*
4) *Right middle elbow thrust.*



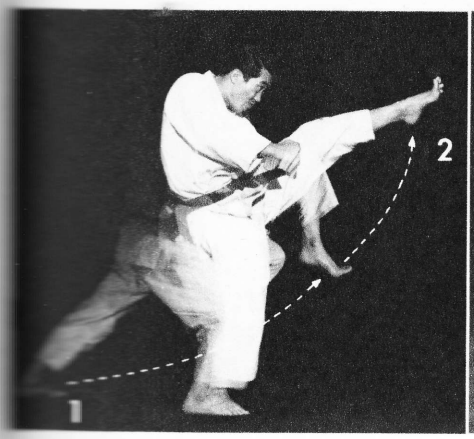
rising elbow lunge thrust

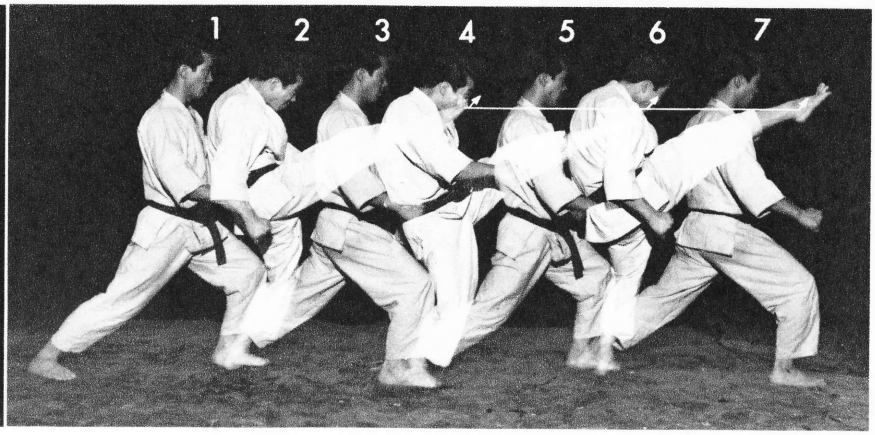
The stance and footwork are the same as before.

1) *Low parry.*
2) *Strike to the opponent's chin. If your opponent is tall, strike to his abdomen.*
3) *Left rising elbow strike.*
4) *Right rising elbow strike.*

2. the lunge kicks

Though we have already treated the kicking foot in detail in Chapter Six, since it is easy to lose your balance in a kick you must practice sufficiently to overcome this difficulty.





a. front lunge kick

A forward leaning stance; footwork and turning method are the same as in a forefist middle lunge thrust (Chart 1). However, without a low parry, the legs assume a forward leaning stance and the hands remain in the same posture. The kick is usually directed straight forward.

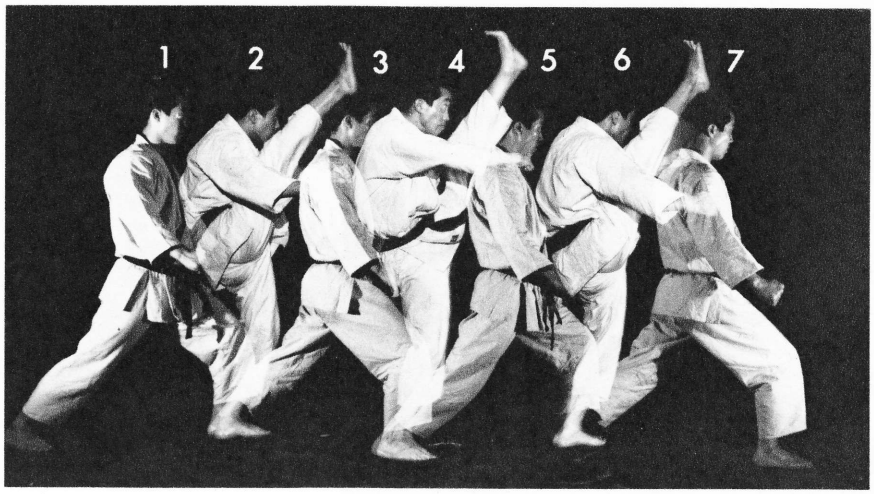
1) *Front kick position.*
2) *Right front kick.*
3) *The leg is down.*
4) *Left front kick.*
5) *The leg is down.*
6) *Right front kick.*
7) *The leg is down.*

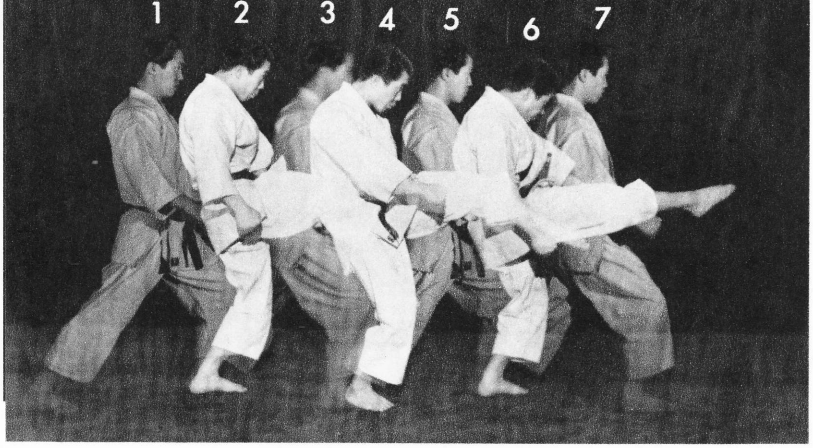
b. high lunge kick

The stance and footwork are the same as before.

Both the left and the right feet should rise to the same height, and the proper kick posture should not be lost. This kick is used to strike the opponent's chin. The special training in kicking off your opponent's hat or in kicking the cigarette he is smoking from his mouth, requires a great deal of progress in this kick (see Chapter Twelve, *Special Drills*). The most advanced stage in these techniques is to be able to kick off your own hat.

1) *The starting position.*
2) *Right high kick.*
3) *The leg is down.*
4) *Left high kick.*
5) *The leg is down.*
6) *Right high kick.*
7) *The leg is down.*

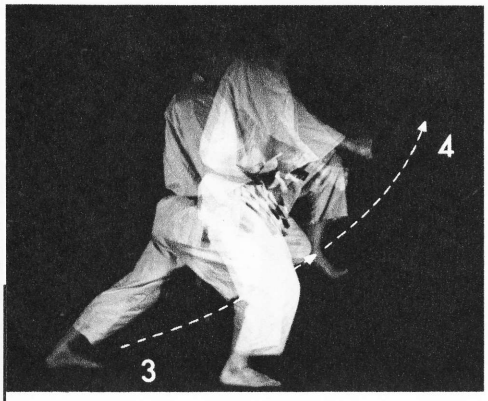




c. groin lunge kick

The stance and footwork are the same as in a front lunge kick.

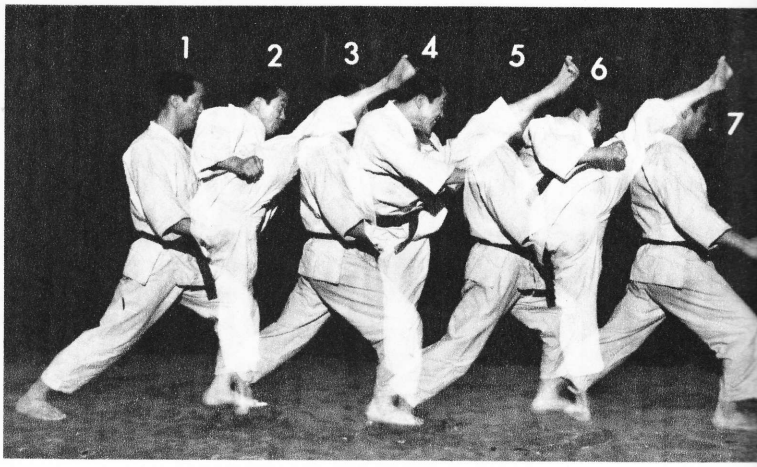
1) *Starting position.*
2) *Right kick to the groin.*
3) *The leg is down.*
4) *Left kick to the groin.*
5) *The leg is down.*
6) *Right kick to the groin.*
7) *The leg is down.*

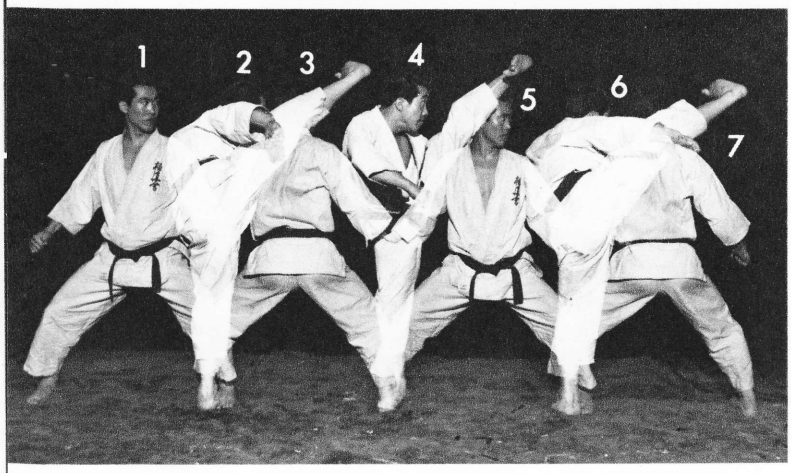


d. roundhouse lunge kick

The stance and footwork are the same as in a front lunge kick.

1) *Starting position.*
2) *Right roundhouse kick* (*Pivoting on your left foot, execute a roundhouse kick with your right.*)
3) *The leg is down.*
4) *Left roundhouse kick.* (*Pivoting on your right foot, execute a roundhouse kick with your left.*)
5) *The leg is down.*
6) *Right roundhouse kick* (*as in 2.*)
7) *The leg is down.*

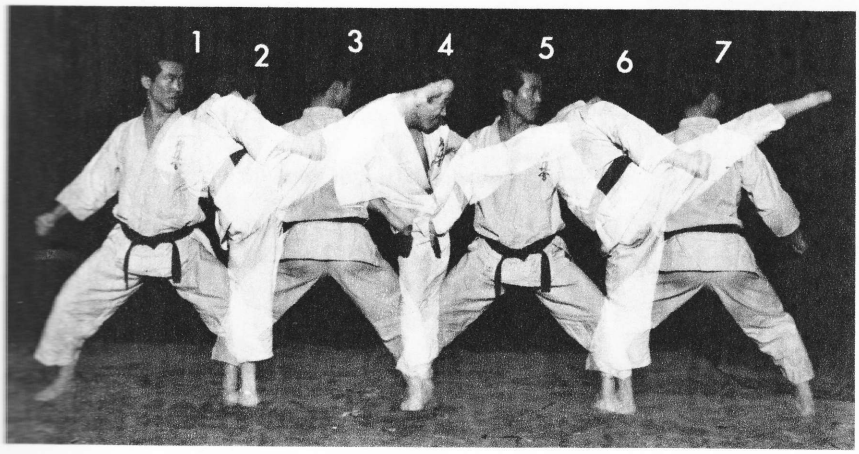




e. side high lunge kick

A straddle stance; footwork is the same as in the alternating thrust series (Chart 3).

1) *Straddle stance.*
2) *Pivot on the left foot, and while turning, execute a high kick with the right.*
3) *The leg is down.*
4) *Pivot on the right foot, and while turning, execute a high kick with the left.*
5) *The leg is down.*
6) *A right high side kick.*
7) *The leg is down.*



f. side lunge kick

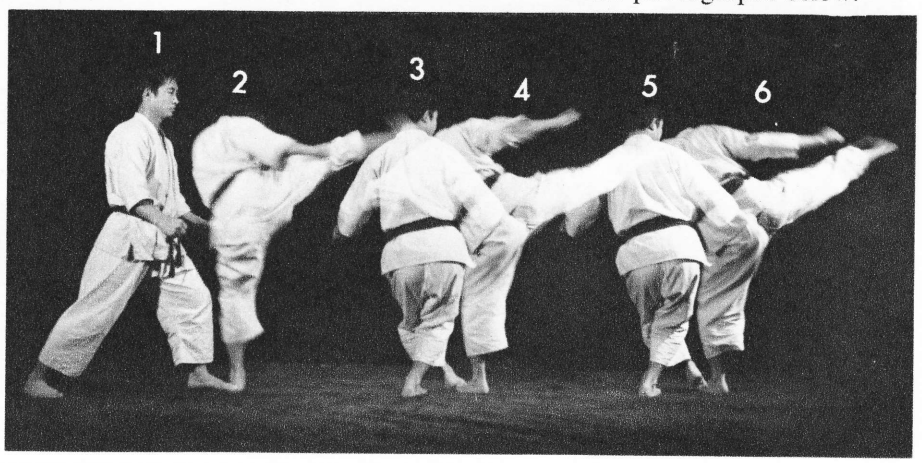
The stance and footwork are the same as before.

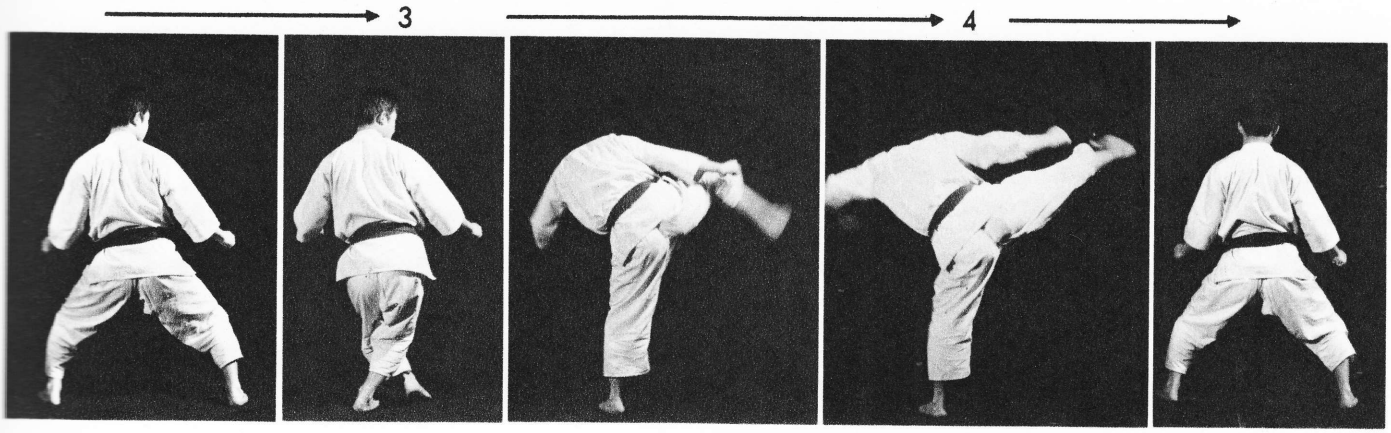
1) *Starting position.*
2) *Right side kick.*
3) *The leg is down.*
4) *Left side kick.*
5) *The leg is down.*
6) *Right side kick.*
7) *The leg is down.*

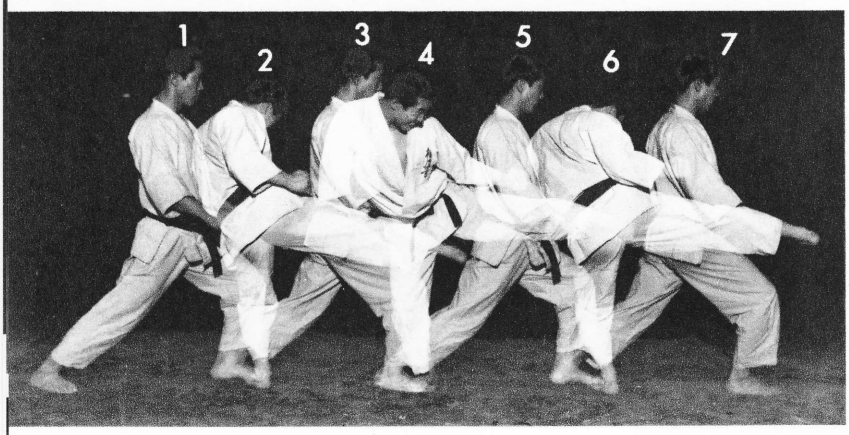
In this side lunge kick, do not swing your body to the front or to the rear, but keeping it in a straight line, kick with your right foot only.

1) *Starting position.*
2) *Pivot on the left foot, side kick with the right.*
3) *As you lower the right foot, step forward on the left.*
4) *Right side kick.*
5) *Same as 3.*
6) *Right side kick.*

The detail movements are as in the photographs below.







g. knee lunge kick

A forward leaning stance; footwork is the same as in a front lunge thrust.

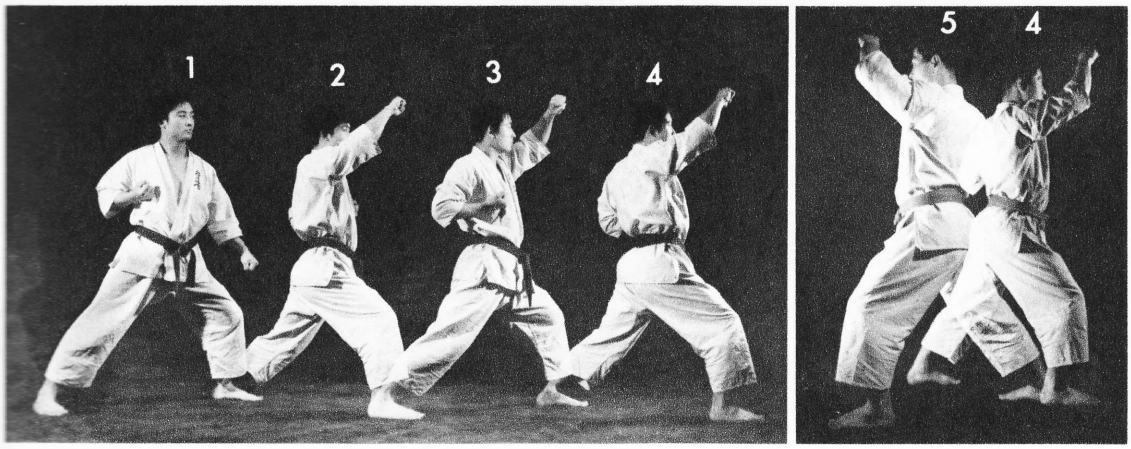
1) *Starting position.*
2) *Pivot on the left (front) foot and kick to the knee with the right.*
3) *The leg is down, (right foot forward).*
4) *Pivot on the right (front) foot and kick to the knee with the left.*
5) *The leg is down, (left foot forward).*
6) *Pivot on the left foot, and kick to the knee with the right.*
7) *The leg is down.*

h. junping kick

1) *Starting position.*
2) *The jump.*
3) *The instant of the jumping kick.*
4) *The completion of the kick.*
5) *The position after the kick.*

3. the lunge blocks

As we have said a number of times, the block is of the utmost importance in karate. A person who block well will be good in karate and will develop a good attack. The blocks should be practiced often. Though the *sanchin* stance block is very important, the lunge block deserves attention also.



a. upper lunge block

The stance is either the forward leaning stance or the *sanchin* stance; the footwork is as in Chart 1.

The head, shoulders and arms are not in a fixed straight line, evidence of poor form.

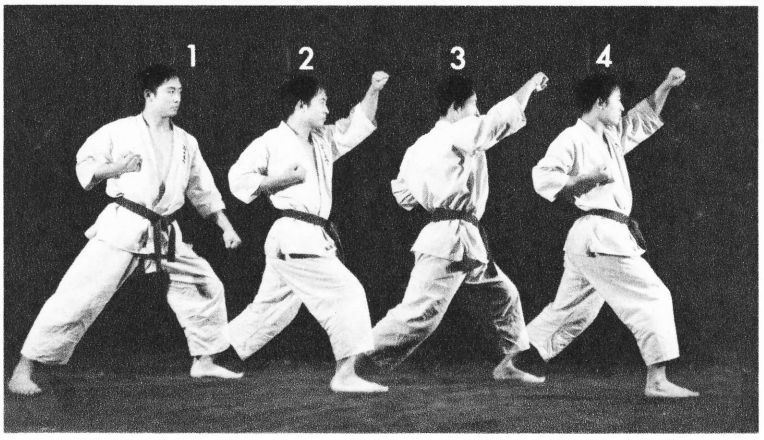
1) *Low parry.*
2) *Right upper block.*
3) *Left upper block after one step forward.*
4) *Right upper block. Finish with a shout.*
4–5) *The turn. Without executing a low parry, block in the direction of the extended leg.*

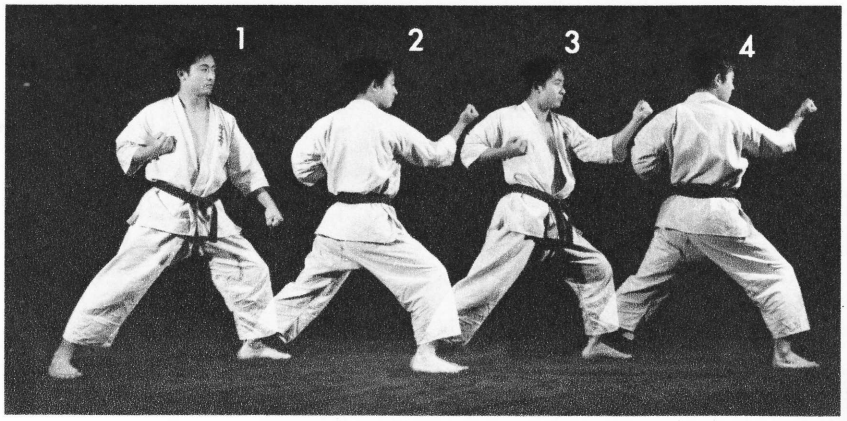
inverted upper lunge block

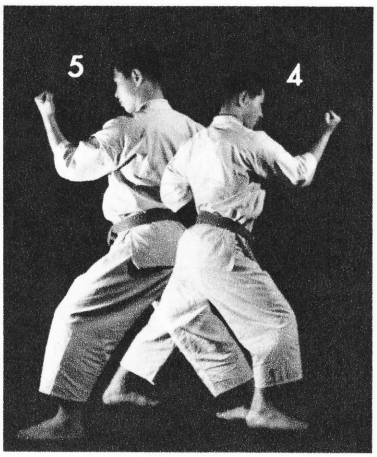
The stance and footwork are the same as before.

The turning method is the same as in the case of the inverted middle lunge thrust. If the left foot is forward, execute an inverted block with the right hand, and *vice versa.*

1) *Low parry with the left hand.*
2) *Left inverted block.*
3) *Right inverted block.*
4) *Left inverted block.*



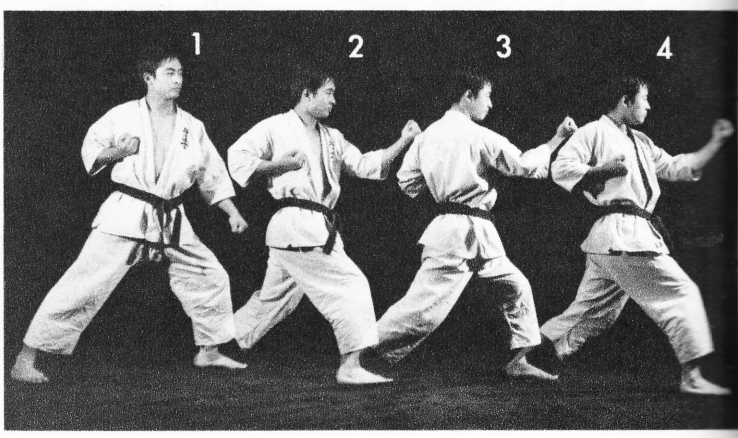




b. middle outside lunge block

A forward leaning stance; footwork is the same as in Chart 1.

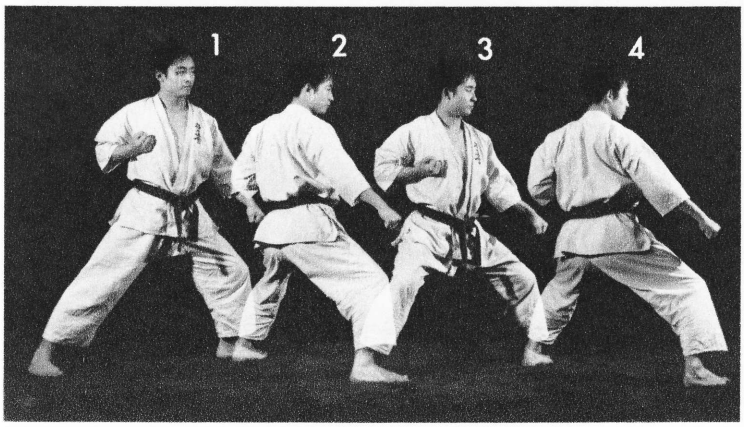
1) *Left low parry.*
2) *Right outside block. In this case, always begin on your right foot. The fist should be about as high as the bottom of your ear.*
3) *Left outside block.*
4) *Right outside block.*
4–5) *The turn.*



inverted middle outside lunge block

The stance and footwork are the same as before.

1) *Low parry.*
2) *Left outside inverted block. (If the right foot is forward, block with the left hand, and* vice versa.)
3) *Right outside inverted block.*
4) *Left outside inverted block.*



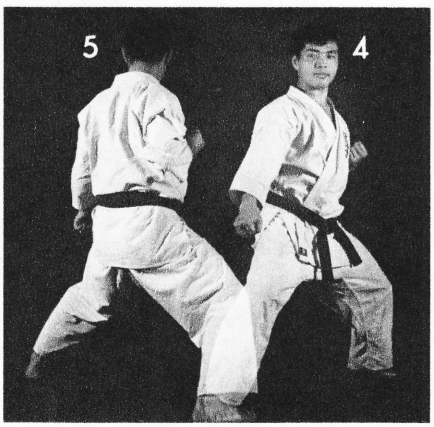
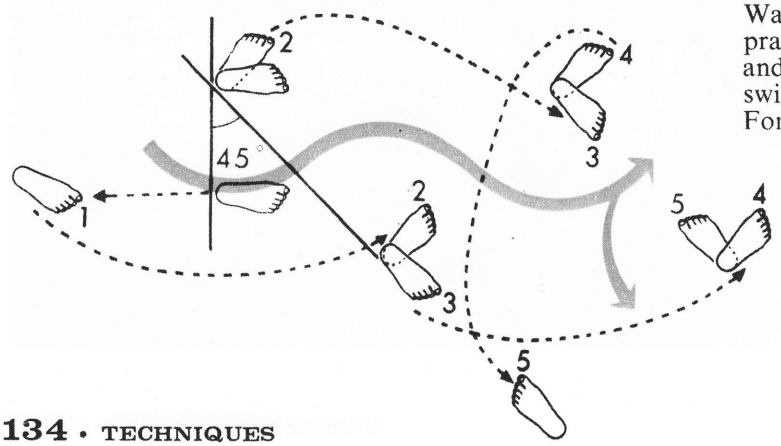


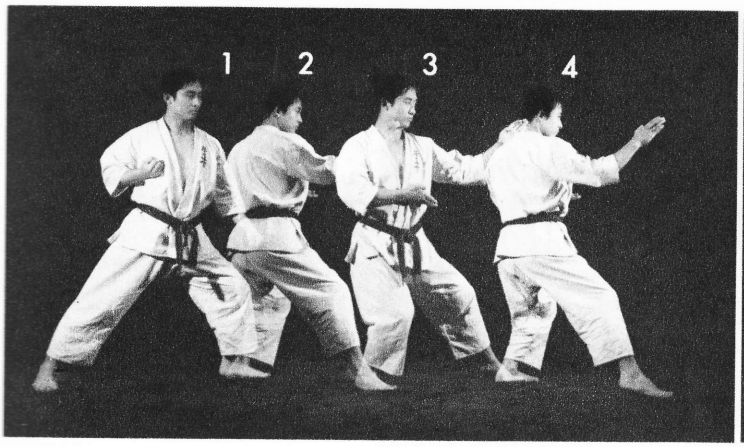
CHART 4.



c. forty-five-degree straddle stance low lunge block

Walk in the straddle stance. This is both a good basic practice and good exercise because it strengthens the legs and hips. The footwork is as in Chart 4. In the low parry, swing the arm from the ear to the leg in a circular motion. For further details, refer to the low parry in Chapter Six.

1) *Low parry.*
2) *Right low parry from the forty-five-degree straddle stance.*
3) *Left low parry from the forty-five-degree left straddle stance.*
4) *Right low parry from the right forty-five-degree straddle stance.*
4–5) *The turn.*



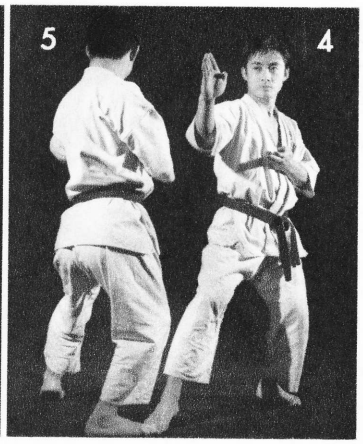
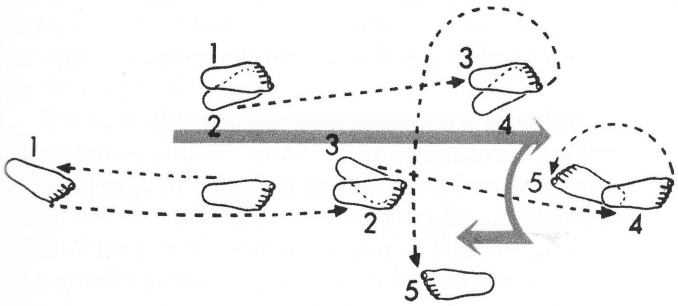


CHART 5.

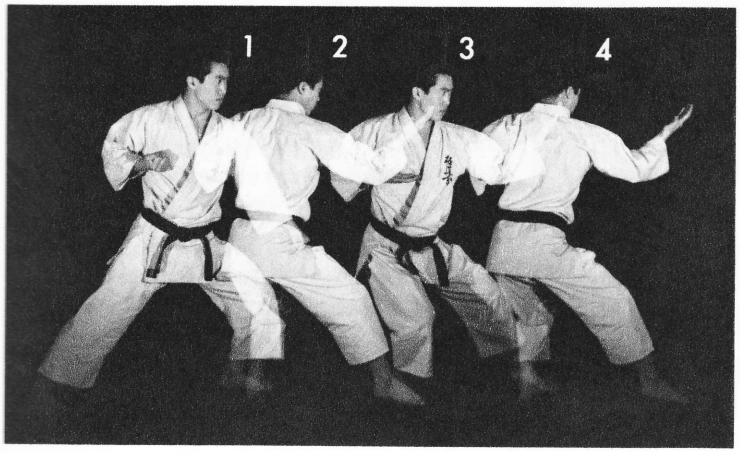


d. knife-hand lunge block

The knife-hand block is quite difficult. If it is not properly done, it becomes a knife-hand strike. Because the distinction between the block and the strike is difficult, many people who do not know karate well confuse the two. Refer for details to the section on the basic knife-hand block.

The stance is the back leaning stance; footwork is as in chart 5.

1) *Low parry.*
2) *Right knife-hand block.*
3) *Left knife-hand block.*
4) *Right knife-hand block.*
4–5) *The turn.*

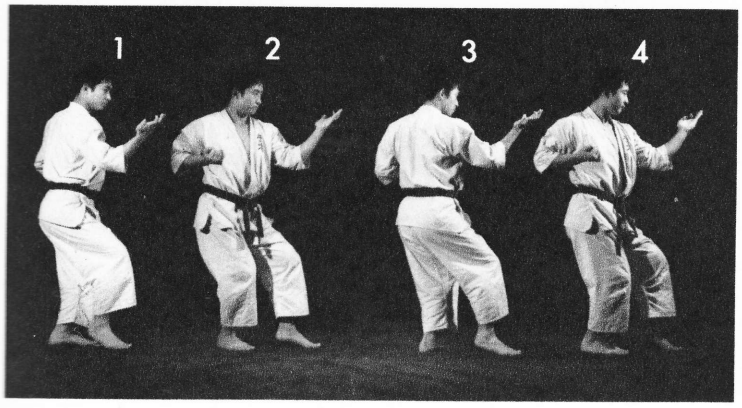


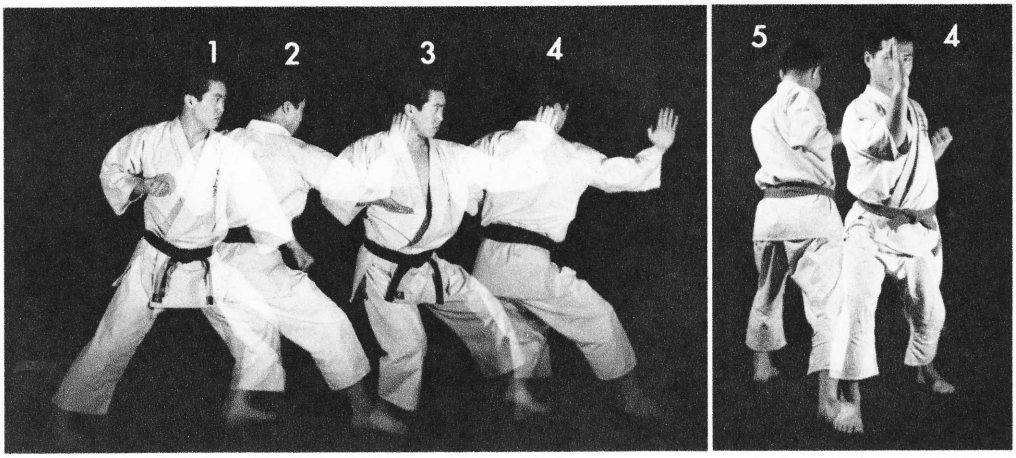
e. inside inner-knife-hand lunge block

The stance is the back leaning stance; footwork is as in Chart 5. You may also use the cat stance as in the bottom photograph.

Because this is often used as a detail technique, you should practice it often. The turning method is as before.

1) *Begin with this inside right inner-knife-hand block.*
2) *Inside left inner-knife-hand block.*
3) *Inside right inner-knife-hand block.*
4) *Inside left inner-knife-hand block.*

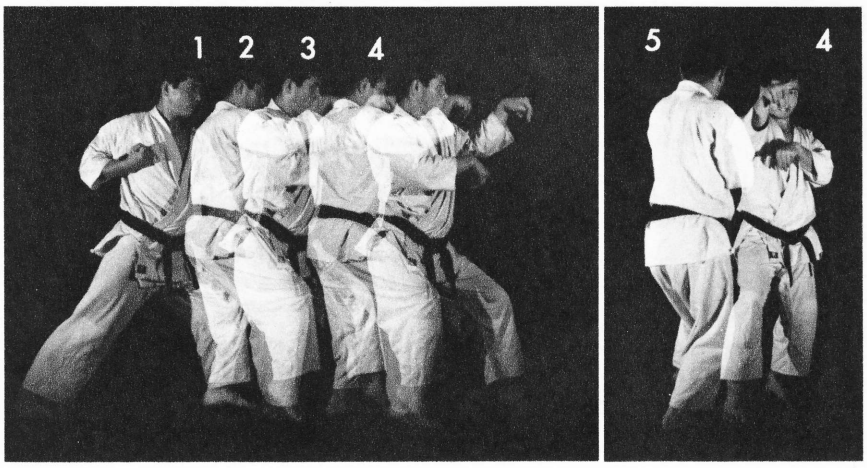




f. palm-heel outside lunge block

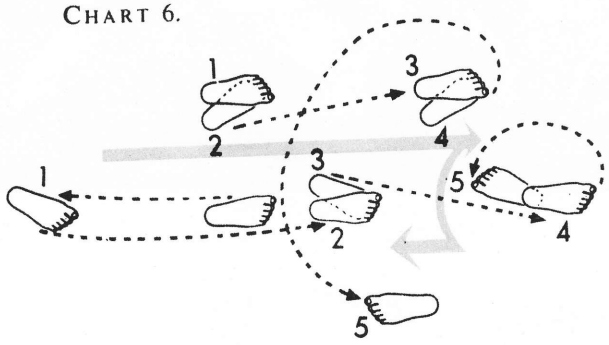
A back leaning stance; footwork is the same as in Chart 5. You may also use the *sanchin* or the cat stances.

1) *Low parry.*
2) *Right outside palm-heel block.*
3) *Left outside palm-heel block.*
4) *Right outside palm-heel block.*
4–5) *The turn.*



Front view of the turn. Pivoting on the right foot, go from a right cat stance to a left and stance.

CHART 6.



g. wrist lunge block from the cat stance

Since there is never much space between the legs in this stance, walk with both legs tensed. Walk with your front leg about one-tenth tensed and your rear leg about nine-tenths tensed. The stance is the cat stance; footwork is as in Chart 6.

things to watch:

Be particularly careful in the lunge thrusts and blocks, that your feet are spread about shoulder width. If you are not standing with your feet in the proper position you will displace your center of gravity and lose your balance.

CHAPTER

8 formal exercises

1. about the formal exercises

FORMAL EXERCISES, the mother of karate, may vary considerably depending on the school and the teacher's teaching and thinking methods. There are approximately 70 major and minor formal karate exercises of which only about 30 or again, depending on the school, only as many as 10 find use.

Because the formal exercises were developed by superior karate technicians and teachers after many years of physical and spiritual experience, they are dynamically and physically concerned with the strength and weakness of the body, with the good and bad points of techniques, and with the sensitivity of the spirit. We must perform these exercises earnestly because they temper the body and perfect the spirit. You should consistently maintain a set practice regimen without indiscriminate breaks. Recent attempts, in connection with the popularity of karate, to simplify these exercises and to transform them into self-styled routines are a desecration.

We should perform these exercises so exactly that they become a part of our very lives because as fundamentals of karate they may be compared to the letters of an alphabet in that, just as letters are the building blocks of words and sentences, so these fundamentals are the building blocks from which karate is built.

As we have said in *What Is Karate?*, formal exercises differ greatly depending on the part of China in which they first developed. In South China, where the southern school of *kempo* grew up, the many rivers call for mostly boat transportation which means much rowing and an intensified development of the upper half of the body. In the north, the home of the northern school, plains meant horseback riding and walking, which develop the lower half of the body. As we mention in the section on the origins of karate, natural surroundings, climate, customs, and the people's way of living doubtless had a great influence in the variations that occur between the northern and southern schools.

The basic ideals and fundamental origins of both schools are actually the same. In the northern branch, known as Mongolian wrestling, there is more kicking and striking than seizing and throwing of the opponent. In the southern and southeastern Chinese *kempo* the feet are hardly used, and many hand exercises resemble refined dance movements. The Chinese formal exercises vary quite a bit from those used in Thailand, Indonesia, Bali, and other Southeast Asian countries.

It is much more important to learn to understand one exercise to the point where it becomes useful and serviceable in real combat physically, dynamically, and rationally, than it is to attempt to learn a large number. In other words, the correct way is to master and apply one exercise, rather than ten. It is deplorable that a number of teachers currently are placing a greater emphasis on the number of exercises learned than they are on the quality of the exercise. In the old days, in China and Okinawa, it took three years to master a single exercise. In China, a total of nine years could be spent in teaching one exercise—three years on the stance, three years on the proper thrust, and three years on the grip.

Under such a time-demanding training program, it took ten years to mature into a master. In the twentieth century of rockets and satellites, there are few people willing to undergo this tedious training.

It is better to perfect one formal exercise than to half-master many. If a person practices any given formal exercise over 3,000 times, any questions he might have about it will be resolved, and a proper understanding of the exercise will naturally emerge.

Among the ways to practice these exercises and the many variations on them the *pin-an* and the *taikyoku* are basic. Once they have been mastered, one may go on to other exercises. Relative proficiency may be achieved in the *taikyoku* in about one year, though it takes about six years to master *pin-an* I-V. Without a mastery of the *taikyoku* and the *pin-an*, none of the other karate

exercises is possible because these two are as fundamental as the basic steps of a dance.

The thing that suprised us most on our many visits to America was that there, because they perform the formal exercises without performing the fundamentals, they have no definite form. Setting the good and bad points of the formal exercises aside, they fail to make a basic issue of the proper tensing and relaxing of the body and of balance in the stances.

The *taikyoku* is like an alphabet, from which words and phrases are built. It is the basis of all formal exercises, and anyone wishing to learn karate thoroughly must perform it an must view its as the crawling that he must master before he learns to walk. Attempting to perform karate without knowing this first step would be like attempting to speak fluent English without knowing any English grammar. Only after one has mastered the fundamentals can he hope to perform correct karate, its defensive techniques, its unique breathing, and its self-defense techniques. The eminet karate master who has not mastered such exercises as the *pin-an* and the *taikyoku*, actually knows nothing about karate and is only a commercializer.

As an example, we might cite two men who undertake to break stones, bricks, boards, or some other hard substance with their bare hands. A man with proper karate training will put his knowledge of advanced techniques to work and in about thirty minutes will accomplish more than the man without a proper background could do in ten times that amount of time.

Just as every nation has its own laws and every group its regulations, so karate has rules and regulations. Just as we must observe the social rules of the land in which we live, so those who practice karate must obey the rules of karate. If we employ a mistaken method from the very outset, we will never master the techniques. This is just as in music, one's own style will take one to a certain point beyond which progress is impossible and where the student runs into a blank wall. As the readers well know, however, if a student has a firm background in the fundamentals of music and if he observes the rules of music as he practices, he can develop his own style infinitely.

As we practice karate formal exercises, certain questions about them may arise. If a question does arise on a given exercise, that exercise requires further practice. With sufficient repetitions, you will overcome the difficulty.

Originally we intended to include all the karate formal exercises from the basic *pin-an*, *saiha*, *seienchin* and *taikyoku* to the advanced exercises. This, unfortunately, was not possible because of space limitation. Because *pin-an* I-V, *saiha* and *seienchin* are included in *What is Karate?*, we will use that book as reference and will include here only *taikyoku* I, and the advanced *tensho*.

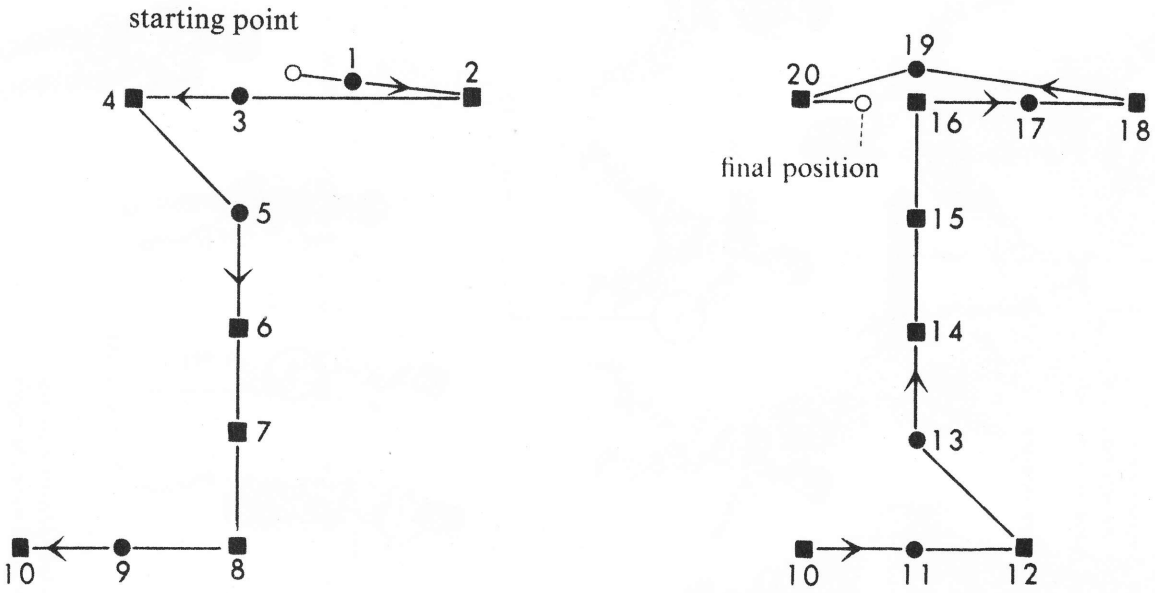
2. *taikyoku* I, II and III

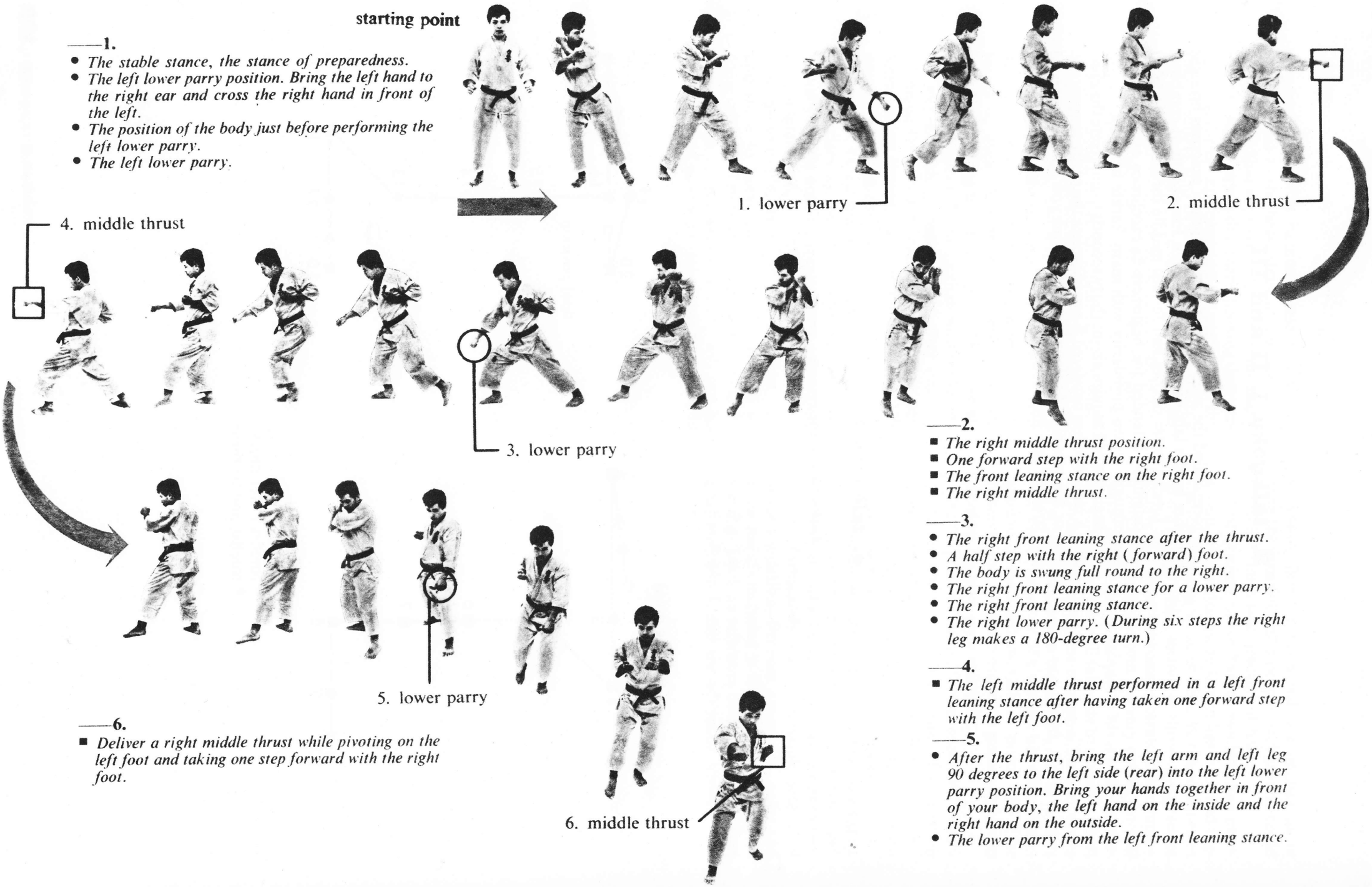
The form called the *taikyoku* is a compilation of exercises brought together by the late karate master Gichin Funakoshi. It combines basic forefist lower parries and forefist middle thrusts. Although it was originally intended for beginners its excellence as an exercise has brought it into popularity with many karate teachers.

A beginner will require about thirty seconds to complete the exercise; a man who has mastered it can complete the entire sequence in four or five seconds. As you shorten the time you take, your speed and strength will improve greatly.

a. *taikyoku* I

***taikyoku* I footwork**





——1.

- *The stable stance, the stance of preparedness.*
- *The left lower parry position. Bring the left hand to the right ear and cross the right hand in front of the left.*
- *The position of the body just before performing the left lower parry.*
- *The left lower parry.*

——2.

- *The right middle thrust position.*
- *One forward step with the right foot.*
- *The front leaning stance on the right foot.*
- *The right middle thrust.*

——3.

- *The right front leaning stance after the thrust.*
- *A half step with the right (forward) foot.*
- *The body is swung full round to the right.*
- *The right front leaning stance for a lower parry.*
- *The right front leaning stance.*
- *The right lower parry. (During six steps the right leg makes a 180-degree turn.)*

——4.

- *The left middle thrust performed in a left front leaning stance after having taken one forward step with the left foot.*

——5.

- *After the thrust, bring the left arm and left leg 90 degrees to the left side (rear) into the left lower parry position. Bring your hands together in front of your body, the left hand on the inside and the right hand on the outside.*
- *The lower parry from the left front leaning stance.*

——6.

- *Deliver a right middle thrust while pivoting on the left foot and taking one step forward with the right foot.*

taikyoku I

——7.

■ *Deliver a left middle thrust while pivoting on the right foot and taking one step forward with the left foot.*

——8.

■ *Deliver a right lunge thrust while pivoting on the left foot and taking one step forward with the right foot. Accompany this movement with a loud shout.*

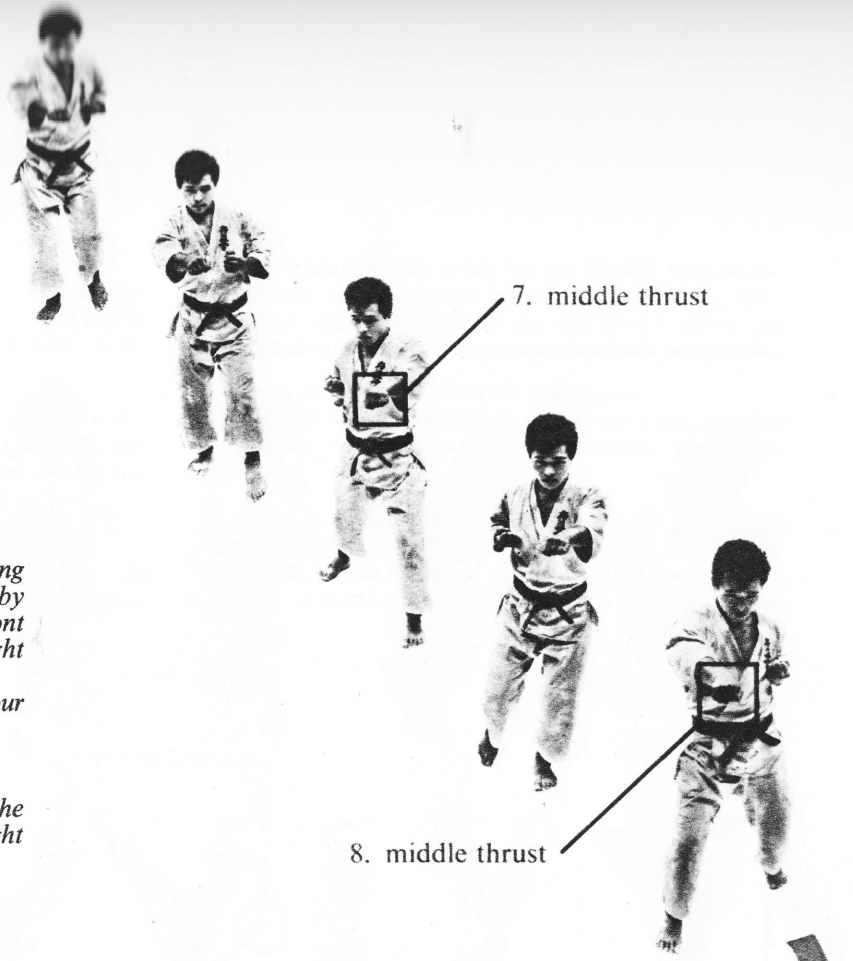
——9.

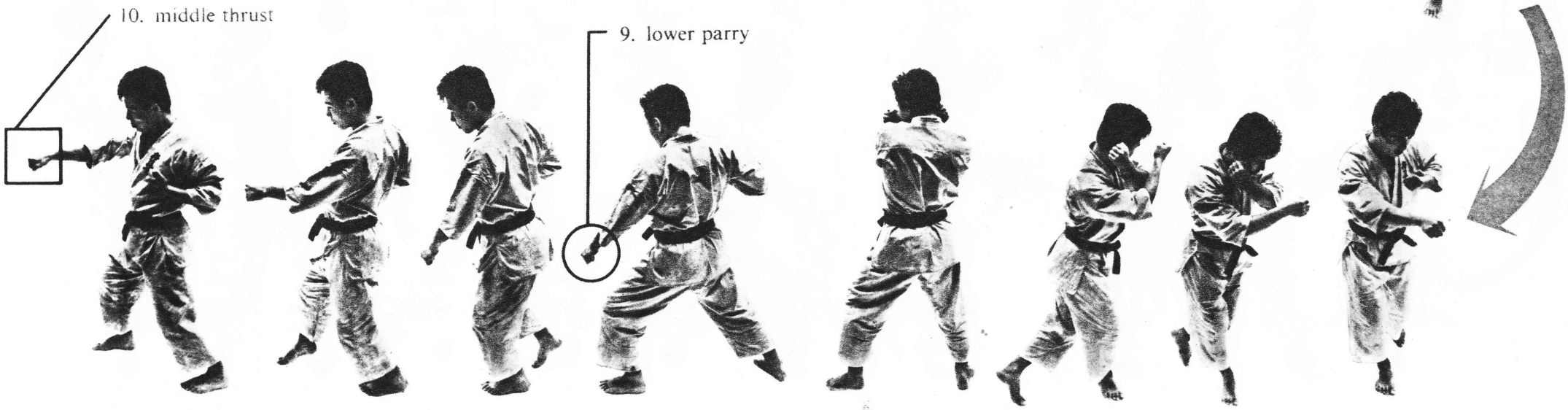
● *Assume the left lower parry position by bringing your left (rear) foot to the rear 90 degrees and by leaning left and forward. Cross your arms in front of the body, the left arm on the inside and the right arm on the outside.*

● *The left lower parry. (During five steps turn your body 180 degrees to the left.)*

——10.

■ *Deliver a right middle thrust while pivoting on the left foot and taking a step forward with the right foot.*





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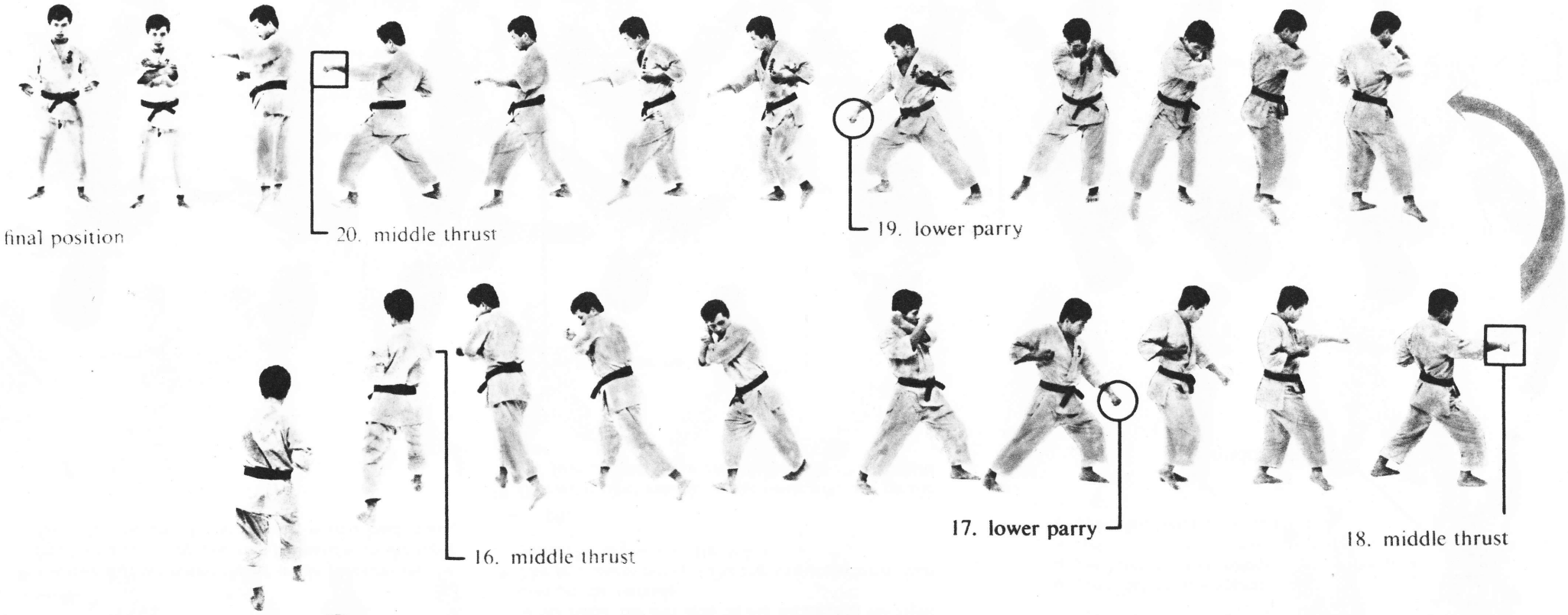


——15.

- *Deliver a left middle thrust from the left front leaning stance after having pivoted on the right foot and taken one step forward with the left foot.*

——16.

- *Deliver a right lunge thrust while pivoting on the right foot and taking one step forward with the left foot. Accompany this movement with a loud shout.*

——17.

- *Deliver a left lower parry from the left front leaning stance after pivoting on the right foot and bringing the left foot 90 degrees to the left. Cross your hands on the left side.*

——18.

- *Deliver a right middle thrust from the right front leaning stance after having pivoted on the left foot and taken one step forward with the right foot.*

——19.

- *Deliver a right lower parry from the right front leaning stance after having pivoted on the left foot and brought the right foot 180 degrees to the rear. Cross your hands on the left side of the face.*

——20.

- *Deliver a left middle thrust from the left front leaning stance after having pivoted on the right foot and taken one step forward on the left foot.*
- *Assume the basic position after pivoting on the right (rear) foot and bringing the left foot around 180 degrees. Assume stable stance and bring your hands first together, left hand on the inside, then lower them.*

11.

- *Deliver a lower right parry while moving the right (front) foot 180 degrees to the right (rear) describing a semicircle.*

12.

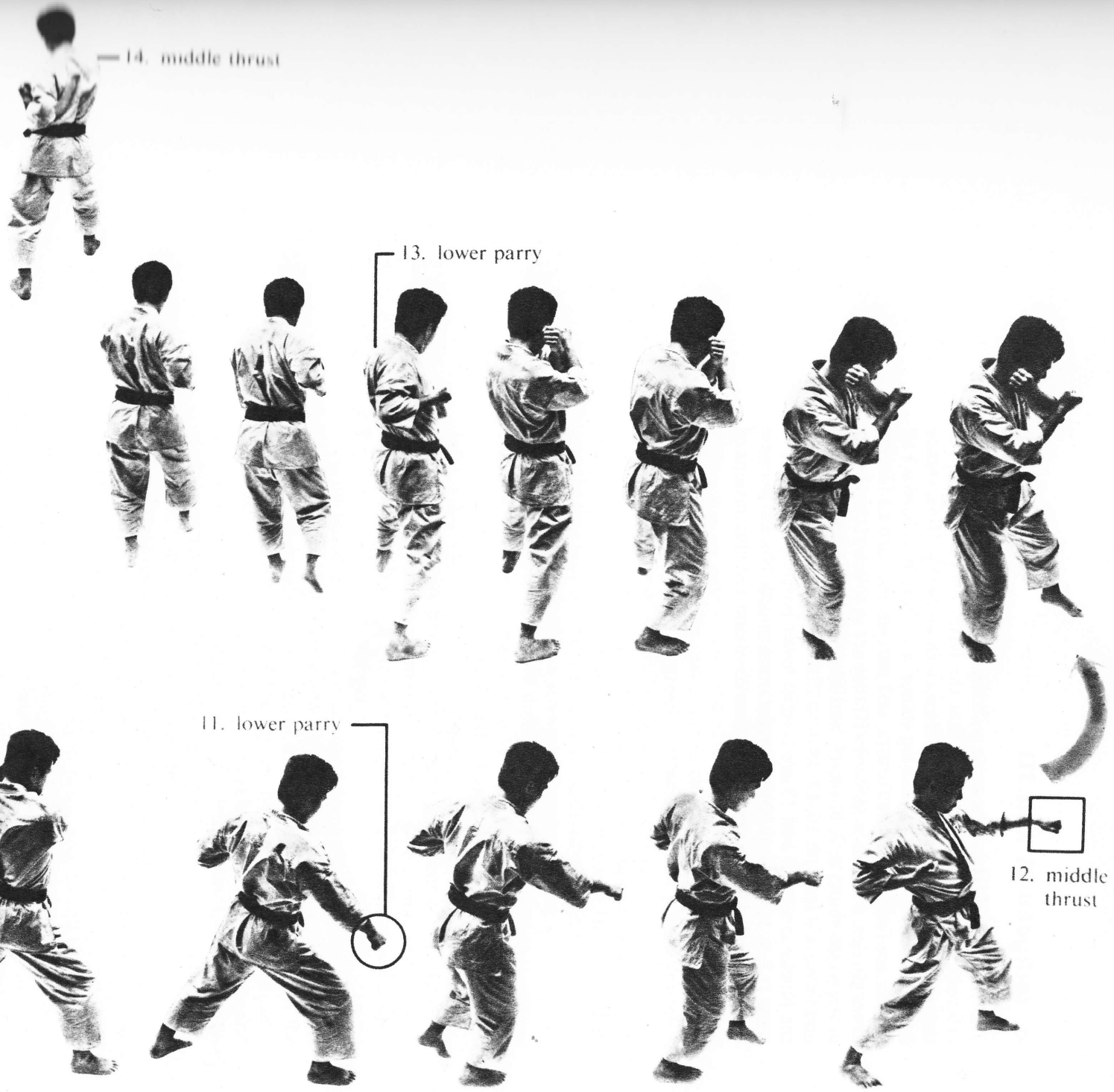
- *Deliver a left middle thrust while pivoting on the right foot and taking one step forward with the left foot.*

13.

- *Assume a left lower parry position by swinging your left (front) foot 90 degrees to the left and by leaning left forward. Cross your arms on the inside of the body.*
- *The left lower parry.*

14.

- *Perform a right middle thrust from the right leaning stance after pivoting on the left foot and taking one step forward with the right foot.*



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b. *taikyoku* II and III

Taikyoku II and III use the same walking method as *taikyoku* I. The *taikyoku* I and II differ only in that the latter uses forefist upper thrusts in place of forefist middle thrusts. In *taikyoku* III the stance for the blocks is the back leaning stance. Further, in *taikyoku* I all thrusts are forefist middle thrusts, and parries, too, are all forefist lower parries, whereas in *taikyoku* III they are as follows: the thrusts in steps (see chart) 6, 7, 8, 14, 15, and 16 are forefist upper thrusts, and those in steps 2, 4, 10, 12, 18, and 20 are forefist middle thrusts; the blocks in steps 5 and 13 are forefist lower parries, and those in steps 1, 3, 9, 11, 17, and 19 are forefist inner middle blocks. Because the three *taikyoku* are very similar, we have omitted illustrations of *taikyoku* II and III.

3. *tensho*

Among the karate formal exercises, none is more important than the *tensho* because it involves the vital karate *ibuki* breathing method. The *ibuki* method, explained at the end of this section, also occurs in the *sanchin* stance. It calls for tensing the lower abdomen and demands great physical and spiritual concentration.

The *tensho*, used only in blocking, is slow and unvaried. Because it consists merely of three steps forward and three steps back and seems uninteresting both to the performer and the spectator, many people today neglect it. This is a mistake because the nature of karate is to be passive and take advantage of any circumstances that present themselves. In other words, the value of karate is in being aware and preventing aggressive attacks. As the reader doubtless knows, this type of passivity is extremely difficult.

In cases in which the strength of two opponents is equally matched, the attacker will have the headstart and the advantage, and the defender will be behind and at a disadvantage. On the other hand, if the defender has a strength advantage of say sixty to forty, or seventy to thirty, he will definitely not be in a disadvantageous position, even assuming the passive role. The *tensho* is a method of attaining this strength advantage of seventy to thirty, or sixty to forty while still maintaining passivity.

A man who has practiced the *tensho* a number of thousands of times and has a firm grasp on its theory can not only take any attack, but can also turn the advantage in any attack and will always be able to defend himself perfectly.

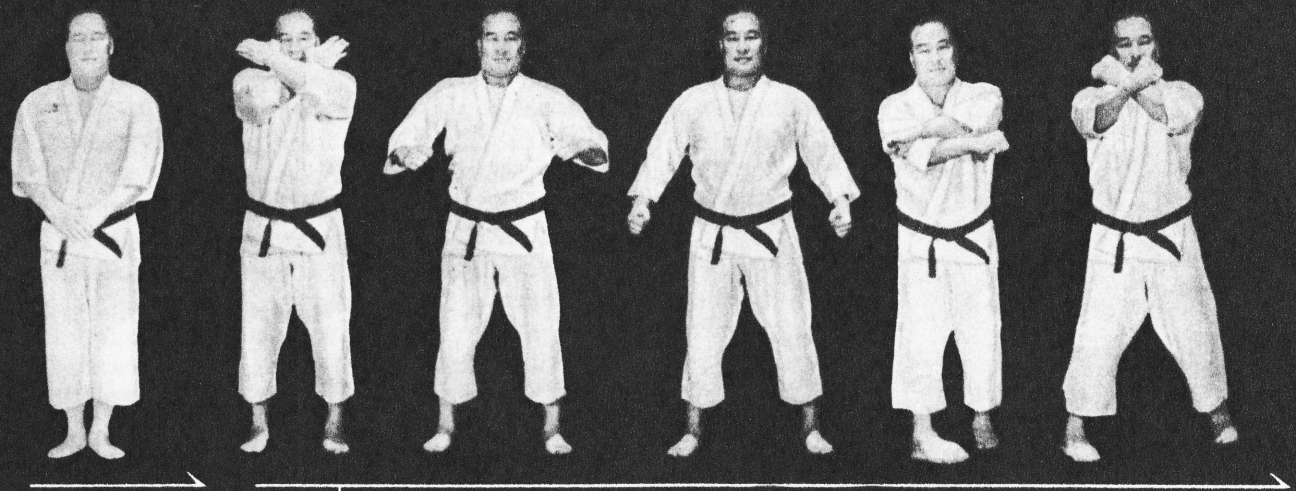
As the reader knows, it is much more valuable to read ten volumes of some book that is alive and a part of our daily world, than it is to read one hundred volumes of a dead and useless work. In the same way, the *tensho* should be a prime object of practice because as a psychological and theoretical support behind karate training and as a central element in basic karate formal exercises, it has permeated the techniques, the blocks, and the thrusts, and is intimately connected with the very life of karate.

Our karate formal exercises must be a part of daily living, that is we must be able to use them in actual self-defense. The *tensho* is the one exercise that meets this need.

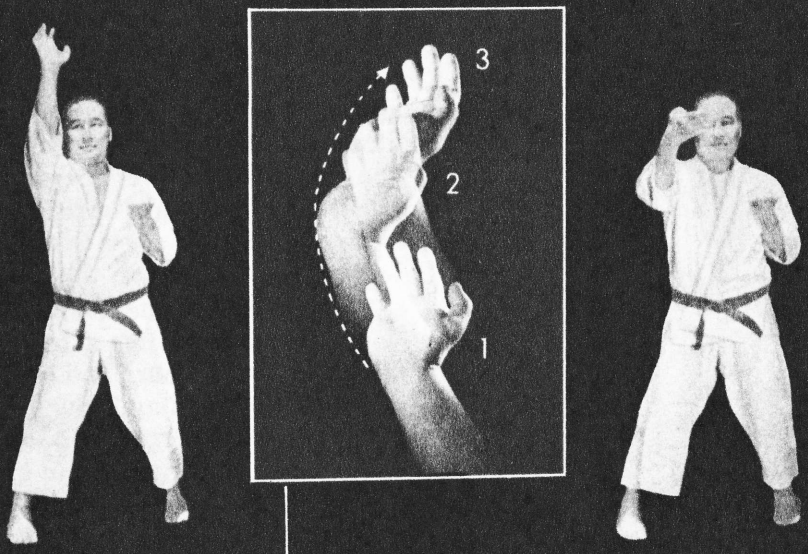
The meaning of the *tensho* lies in being able to roll the palm of your hand around like a ball so that if the opponent thrusts or strikes at you, if your hand has once come in contact with his, you can move it round and round without breaking that contact. The blocks used are largely *tensho* blocks, single fist blocks, or palm-heel blocks, rather than arm or seizing blocks.

We must also remember that the *tensho* is connected with the reverse-hand techniques. When executing the *tensho*, which developed from the block and the cover, always assume the *sanchin* stance, tense your diaphragm, concentrate psychologically, and use only perfect hand movements. (see Chapter Eleven, The Roundhouse Inverted Thrust.)

1. *Stand in meditation with both hands together in front of you. It makes no difference whether the right or the left hands is on top. Put the thumb of the top hand between the theumb and forfinger of the bottom hand. Meditation is a means of assuring spiritual concentration. Tense your diaphragm and close your eyes. Though, at first, worldly thoughts may enter your head, gradually you will enter the realm of insentience. This will require about thirty seconds. Standing too long in this position may result in a loss of interest.*



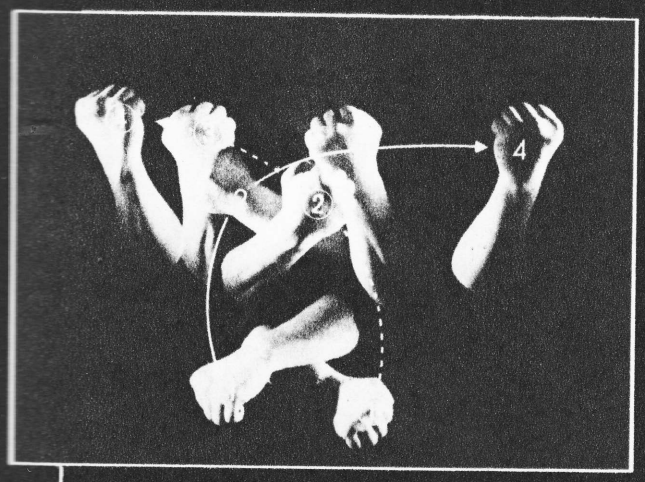
2. *Open your eyes, and while taking a deep* ibuki *breath, cross your arms in front of you, and bring your right hand to your left shoulder and your left hand to your right shoulder.*
3. *As you take a deep breath, the right and left arms that were at the shoulder position, should open downward on an incline. The feet should move from a natural stance to a parallel stable stance.*
4. *The stable stance.*
5. *Go from the stable stance to the* sanchin *stance. The right foot should be a little in front of the left foot. Open it outward in a circular motion so that it lightly brushes the left foot.*
6. *Cross both hands in front of you, bring them upward, and assume the* sanchin *stance.*



11. *Execute an inside* tensho *cover with your right hand, with which you have just executed a palm-heel upper block. Next thrust the right hand upward on a slanted line and deliver a strike to the chin. (Breath in the* ibuki *fashion.)*

FROM THE PALM-HEEL BLOCK TO THE PALM-HEEL STRIKE.
After the inside cover, while bringing that hand to your shoulder, execute a palm-heel block. In other words, bring the hand up from position (1), and as in (2) and (3) block the opponent's upper strike with a palm-heel block. You might also aim a palm-heel strike at the opponent's face (nose or chin) as you execute either an inside or an outside cover on his wrist.

a. executing the *tensho*



OPENING THE ARMS FOR THE *tensho* AND THE *sanchin* STANCE

In left and right (1), cross the left hand over the right, with the backs of the fists up. At (2) bring the hands up, the right hand on the outside and the left hand on the inside. Open your arms at (3) till they are in position (4). The fists should be at a height between the shoulder and the eyes. Both arms should be spread a little farther apart than the shoulders are wide. The distance between the arms and the body should be about fist's width.

INSIDE *tensho* COVER

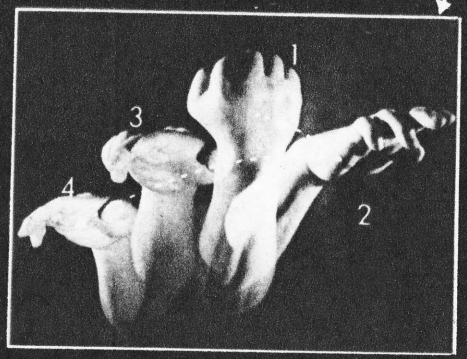
This move is to cover and pull away the opponent's high strike. Tense the little and ring angers. (1) The hand immediately inverted after it executed an outside cover. Cover and parry the opponent's upper strike as in (2) and (3).

9—10. Next execute an inside tensho *cover with your right hand.*

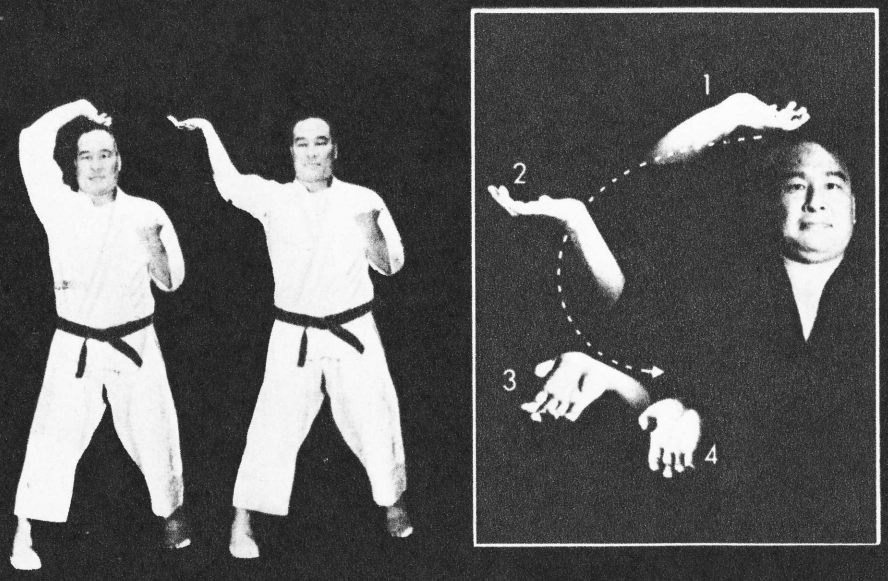
7.
The sanchin *stance position. When you have assumed this stance, immediately open your right arm outward and execute an outside* tensho *cover.*

OUTSIDE *tensho* COVER

Fists are facing inward at (1). Twist your wrists and open your arms as in (2). Tense the little and ring fingers and execute an outside cover as in (3) and (4). Execute the cover with your hands outstretched.



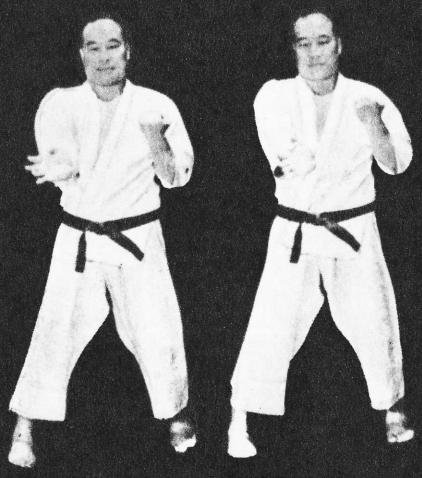
8. Execute an outside tensho *cover.*



12–13. Imeediately raise the right hand (the hand you used in the palm-heel strike to the chin) above your head, and revolve it in a circular motion to the right. This circular move is made as you see it in (1), (2), (3), and (4) in the photograph.

14. After the circular motion bring your right hand to a position just below your right armpit.

15–16.. Lower your right hand to an area in front of your groin to block your opponent's kick with your palm heel. Tense your fingertips and hold them at a slant. (Breathe an ibuki *breath.)*

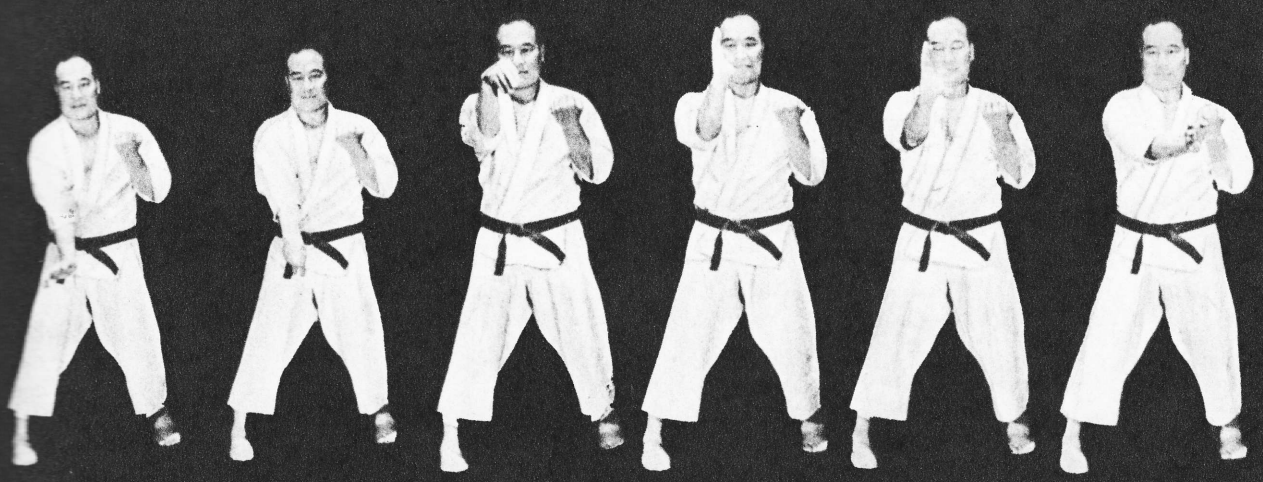


NOTE 1.
When you finish the right *tensho* repeat the movements with the left hand, and then take one step forward on your right foot and repeat the movements with both hands.

22. When you have delivered the driving knife-hand strike, the hand should remain in the same position and execute an inner middle wrist block.

23. Execute an inner middle wrist block in an inner circular motion, and bring your hand to right front.

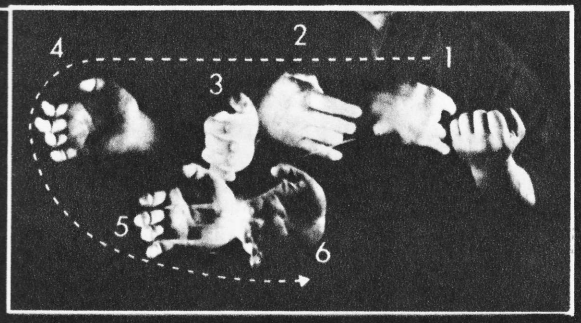
24—26. Open your right hand from an inner wrist block to a palm-heel strike (to the stomach) position. (Breathe an ibuki *breath.)*



17. *Form an upper wrist block with your right hand.*
18. *Raise your right hand perpendicular to the floor and execute an upper wrist block.*
19. *When you have raised your arm, get it into position for a knife-hand strike and aim at the area below the opponent's armpit.*
20–21. *Deliver a driving knife-hand strike to the collarbone or to the stomach. (Breathe an* ibuki *breath.)*

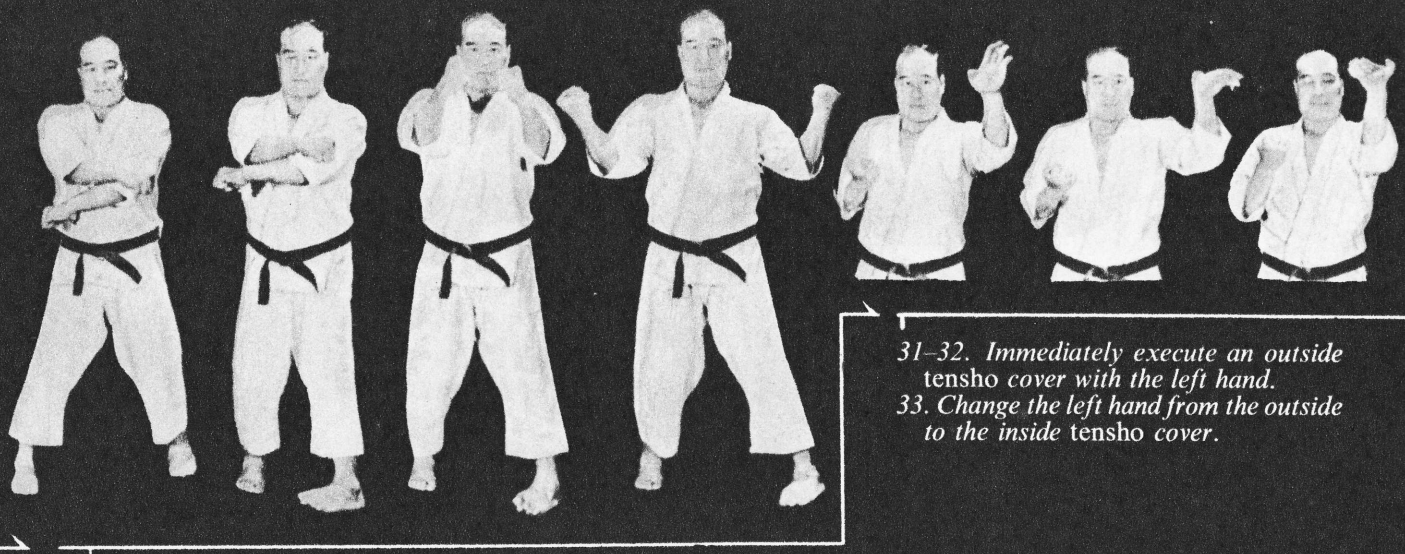
FROM A WRIST BLOCK TO A DRIVING KNIFE-HAND STRIKE

At (1) the hand that executed the palm-heel block forms itself into a wrist block. In the wrist block the thumb touches the base of the ring anger, and the whole hand curves. The hand rises in a wrist block through positions (2) and (3), then becomes a knife hand at (4) to strike as in (5).



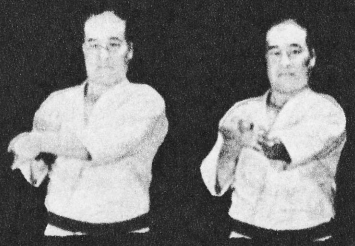
FROM A WRIST BLOCK TO A PALM-HEEL STRIKE

Positions (1), (2), (3) are the wrist block. At position (4) the hand opens to strike as in (5), (6). In the middle wrist block the thumb should touch the middle anger, not the ring anger.

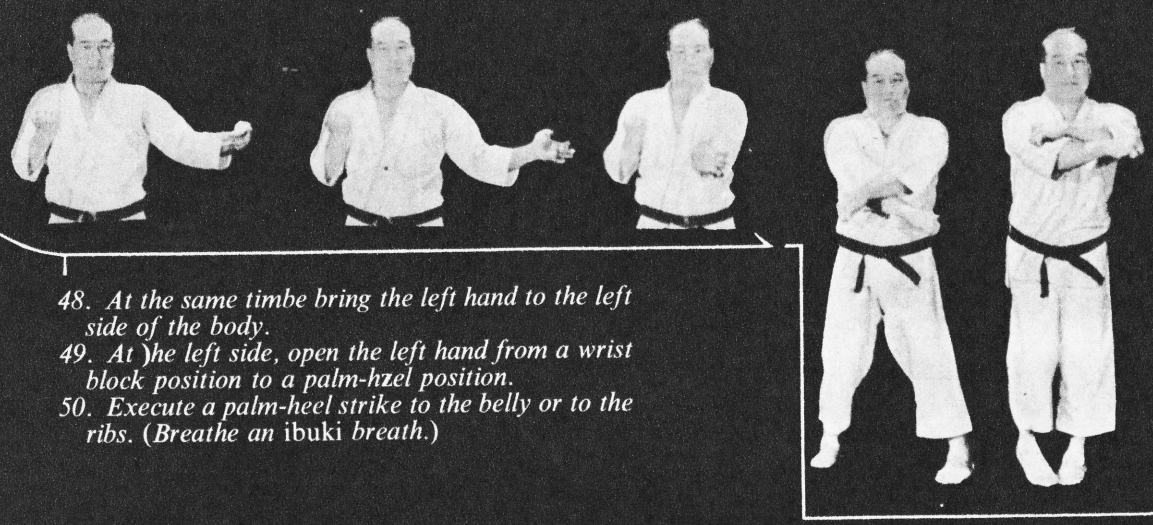


31–32. Immediately execute an outside tensho *cover with the left hand.*
33. Change the left hand from the outside to the inside tensho *cover.*

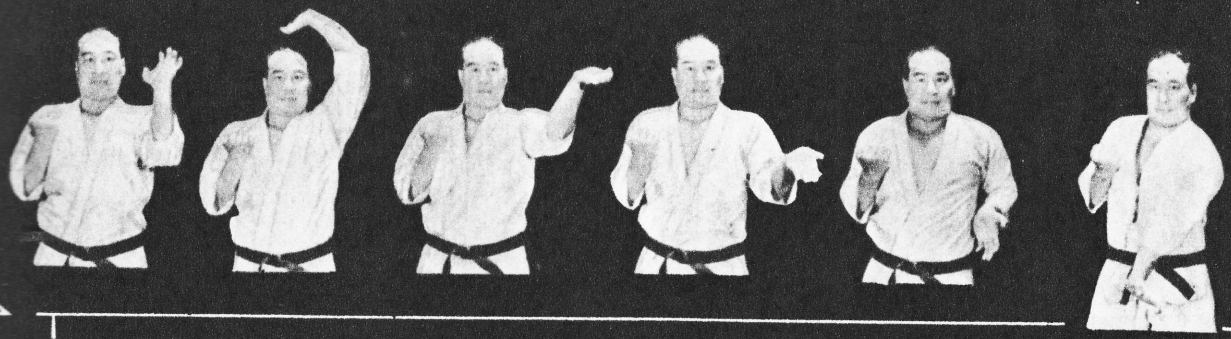
27. Cross your arms in front of your body with the right hand on top and the left hand on the bottom.
28. Keeping your arms crossed, assume the left sanchin *stance by taking one half step forward in a circular motion with the left foot.*
29–30. Once again, open both arms outward for the sanchin *stance. (Breathe an* ibuki *breath.)*



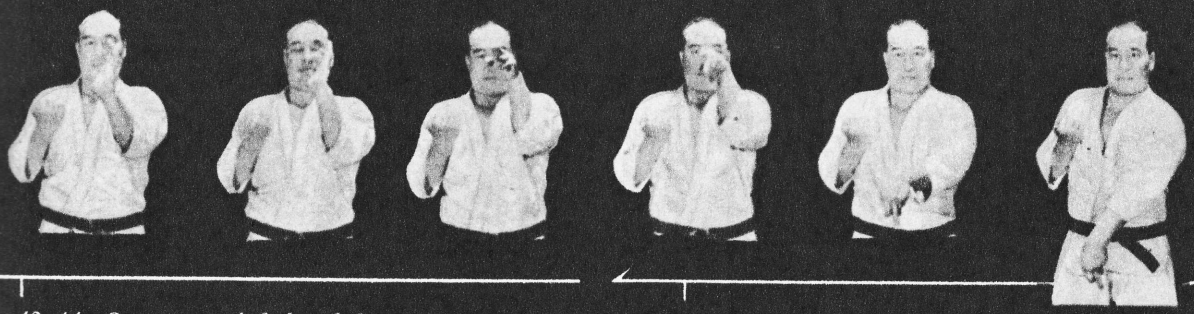
46. After the strike, form the hand into a middle wrist block position.
47. Keeping the left hand at the same height, execute an inside wrist block in a circular motion to the right.



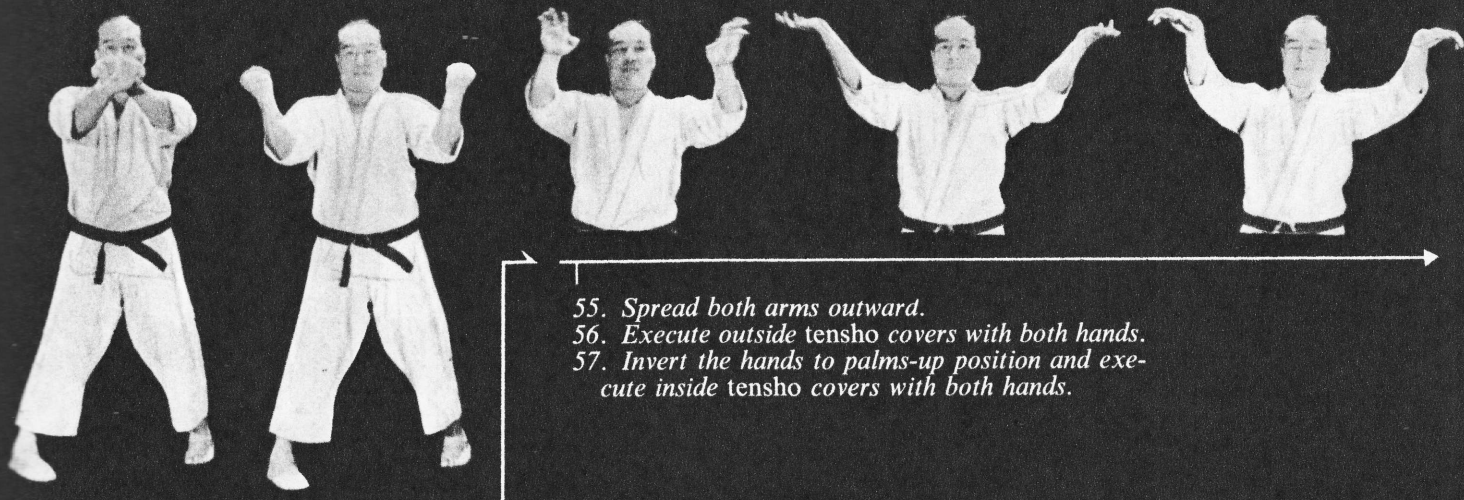
48. At the same timbe bring the left hand to the left side of the body.
49. At)he left side, open the left hand from a wrist block position to a palm-hzel position.
50. Execute a palm-heel strike to the belly or to the ribs. (Breathe an ibuki *breath.)*



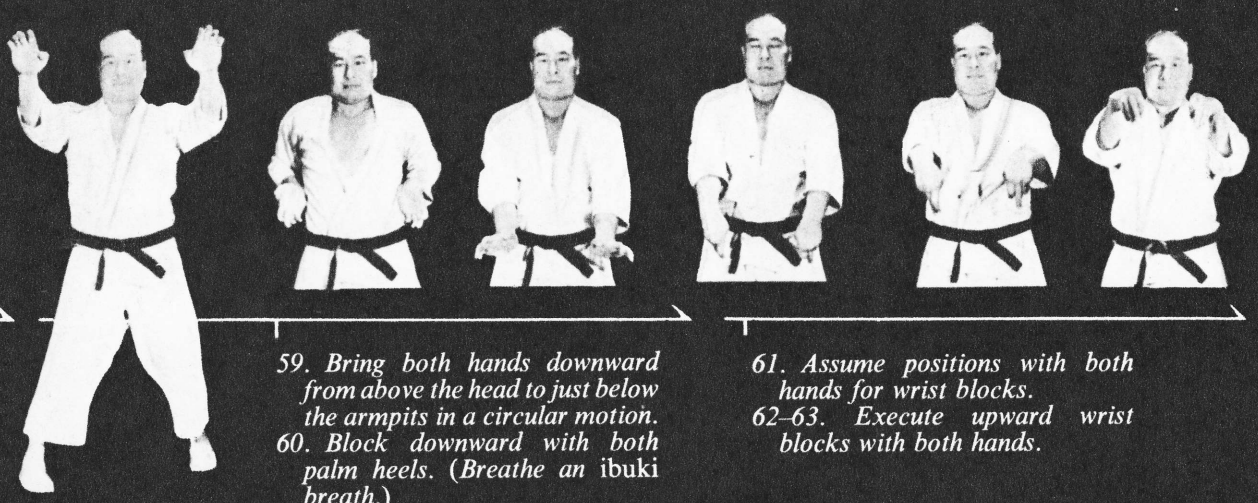
34. *Turning halfway to the right, execute a palm-heel strike to the chin. (Breathe an* ibuki *breath.)*
35. *Raise your left hand, with which you just executed the palm-heel strike to the chin, above your head.*
36–38. *While making a circular movement with your left arm to the outside (right), bring your left hand to a position just below your left armpit.*
39. *Next lower your left hand to a position just in front of your groin, and execute a lower palm-heel block. (Breathe an* ibuki *breath.)*



40. *After the palm-heel block, form the hand into a wrist-block position.*
41–42. *Keeping the hand in the same position, raise it perpendicular to the floor, and execute an upper wrist block.*
43–44. *Open your left hand from the wrist block position to the knife-hand position.*
45. *Execute a left driving knife-hand strike. (Breathe an* ibuki *breath.)*



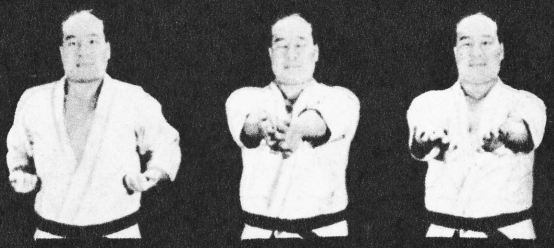
55. *Spread both arms outward.*
56. *Execute outside* tensho *covers with both hands.*
57. *Invert the hands to palms-up position and execute inside* tensho *covers with both hands.*
51. *Join the hands, right hand under left.*
52–53. *Assume the right* sanchin *stance by taking one step forward in a circular motion with the left foot.*
54. *Open both hands upward and outward to the right and left for the* sanchin *stance. (Breathe an* ibuki *breath.)*



58. Strike with both palm heels raised. (Breathe an ibuki *breath.)*

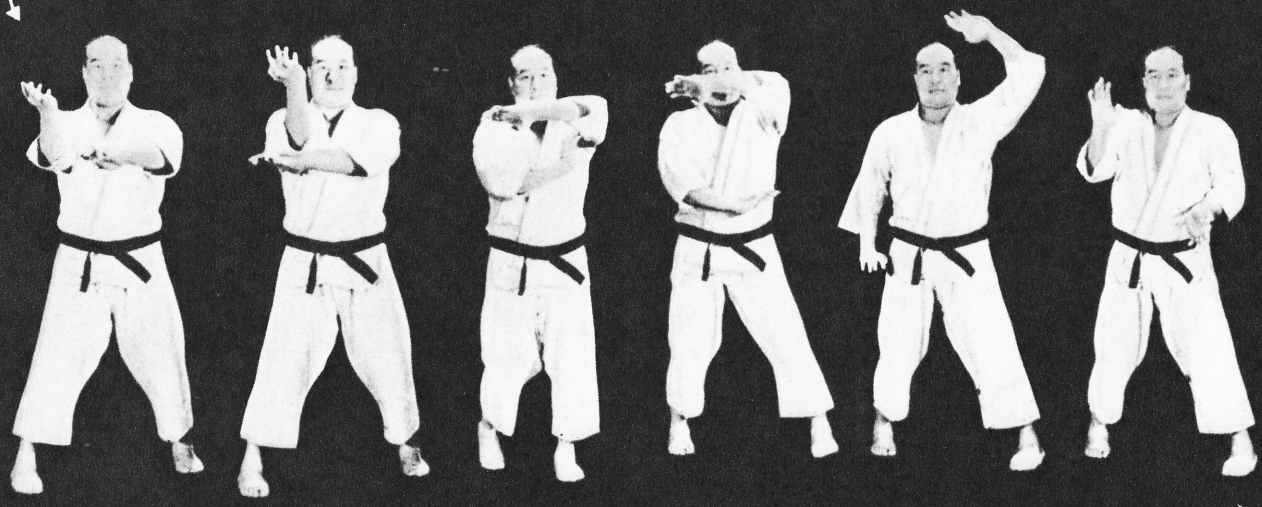
59. Bring both hands downward from above the head to just below the armpits in a circular motion.
60. Block downward with both palm heels. (Breathe an ibuki *breath.)*

61. Assume positions with both hands for wrist blocks.
62–63. Execute upward wrist blocks with both hands.



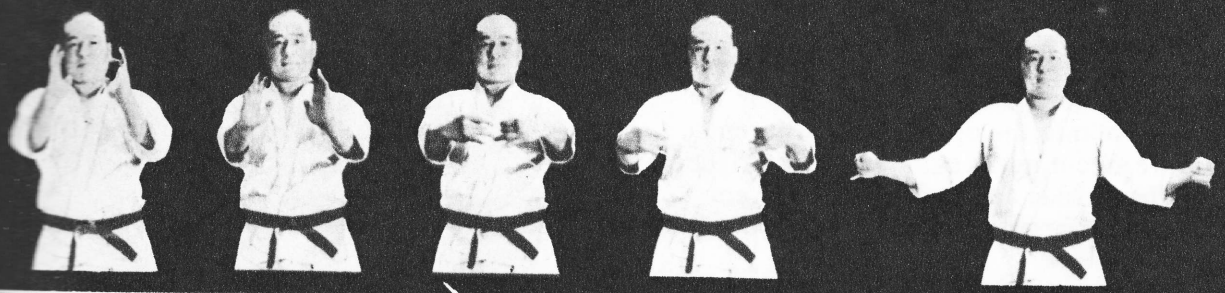
NOTE 2.
Repeat the driving thrust to the stomach three times.

76. Join the backs of both hands.
77. Draw both hands back to the armpit position.



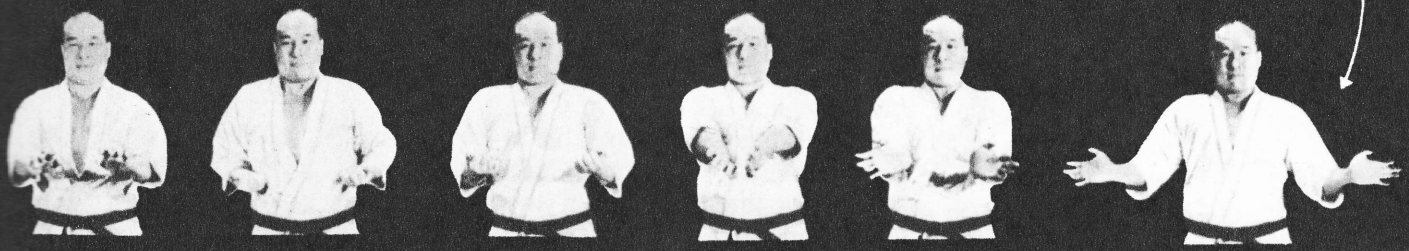
78–79. After you have repeated these driving thrusts three times, raise your right hand straight up and bring your left hand under your right elbow.
80. While assuming the right sanchin *stance by taking one step back on your right foot, execute a right roundhouse block. (For details on the roundhouse block see Chapter Ten.)*

81–82. In other words, swing both arms to the right, the left arm from an upper position, and the right arm from a low position.
83. Take a deep breath as you push the left palm heel outward. The right hand should be in an upper position and the left hand in a lower.



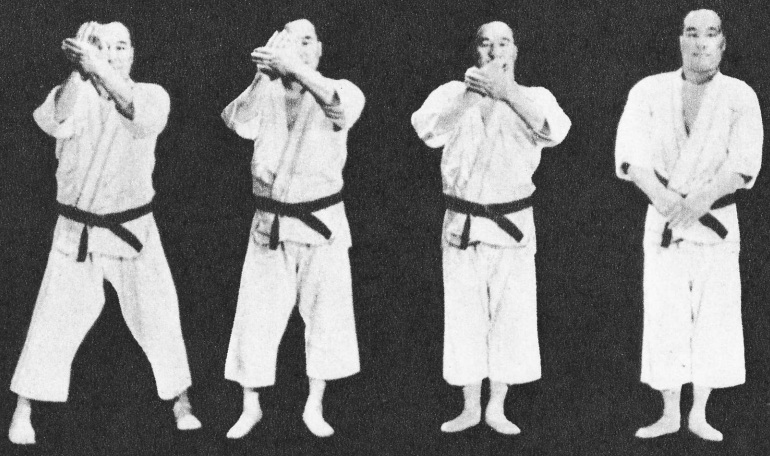
64. After the wrist block, open both hands to the knife-hand position.
65. Execute driving knife-hand strikes with both hands. (Breathe an ibuki *breath.)*

66. Assume inner middle wrist-block positions with both hands.
67–68. Open both arms to the right and left, and execute right and left middle wrist blocks.



71. Join the backs of both hands. Tense the little and ring fingers.
72. With the backs of the fists downward, draw both fists into the armpits.
73. At the armpit position, turn the backs of your fists upward, open your fists, and take a deep breath. Tense the abdomen and the forefinger and ring finger of both hands.
74–75. Driving thrust with the forefinger and ring finger of both hands into the opponent's stomach.

69. Both hands go to the palm-heel position from the wrist-block position.
70. Middle palm-heel strikes to the abdomen with both hands. (Breathe an ibuki *breath.)*



NOTE 3.
When this move is completed, take a step back on the left foot and execute a left roundhouse block. (We omit an explanation of the left roundhouse block because it is executed just as the right roundhouse block is.)

84. When the right and left roundhouse blocks and the driving palm-heel strikes are completed, join both hands (right hand on top).
85. At the same time draw the front foot (right foot) back.

86. Put both ankles together and assume the open-toes stance. Lower your hands, but keep them joined together.
87. The final position is the same as that in which you began.

Take at least one breath with each movement. It is best, however, to begin practice without the breaths, and then to train with them later.

The places at which to breathe are:

1. When you move into the open stable position.
2. When you are executing the palm-heel strike to the chin after you have done the outside and inside *tensho* covers.
3. As you bring your arms down from above your head to execute an upper wrist block.
4. When you execute a palm-heel strike to the stomach with the hand in an upper wrist-block position.
5. When you execute an inside wrist block and a plam-heel strike to the stomach. The breathing times are the same whether the exercise is for the right, the left, or for both hands.

There is a separate section on breathing because it would have been too difficult to have incorporated photographs on that subject with the formal exercise photographs.

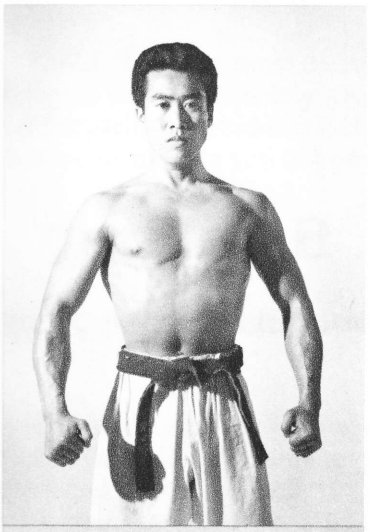
b. proper *ibuki* breathing

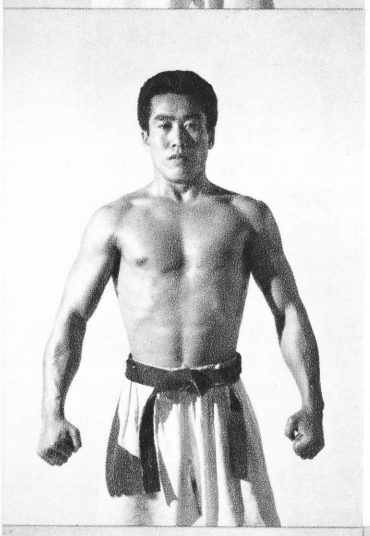
Breathing is indispensable to human life. It is said that fresh clean air like that of the mountains and seaside is necessary for long life, but for that air to be of any value, proper breathing is also vital.

Breathing methods vary somewhat among the various schools of the martial arts, but that of karate is probably the strictest. Just as breath controls human life, so proper breathing methods are the very life of karate.

As we have already explained, there are a variety of ways of inhaling and exhaling. Though we would sometimes like to explain the various breathing methods in detail, we have limited ourselves in this book to the karate breathing methods.

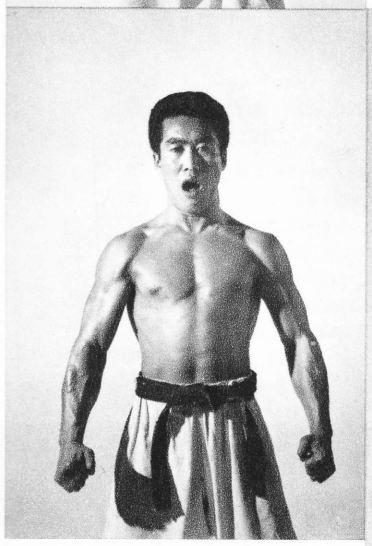
As a matter of fact, there are a number of karate teachers who do not know the most commonly used breathing methods. Of all of the many different breathing methods, *ibuki* breathing is the most deserving of diligent practice. (For further details on breathing methods see Chapter Eighteen, Significance, and Chapter Twenty-one, Schools and Formal Exercises.)

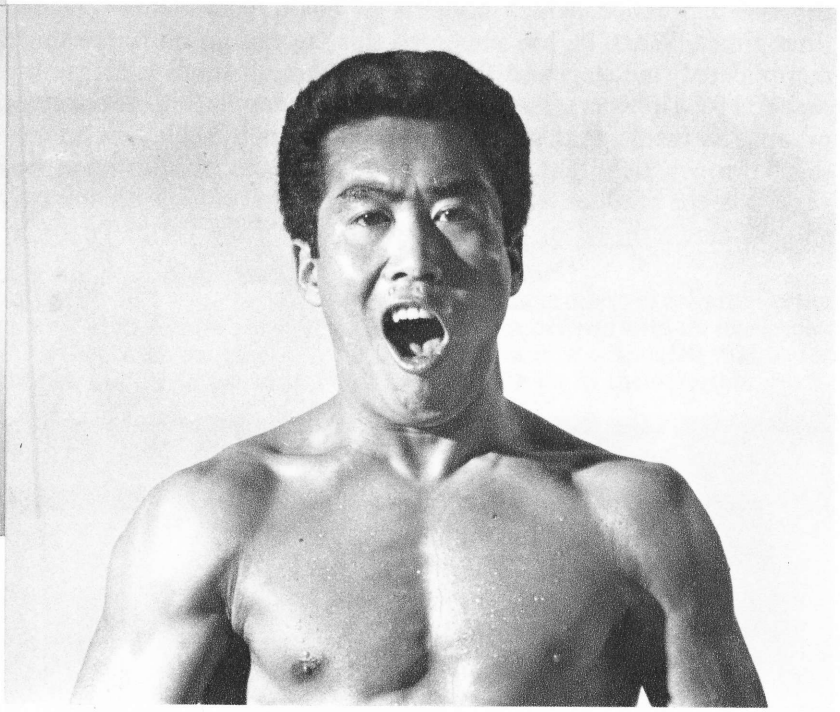




1. The stable position.
2. Be sure to breathe slowly and quietly in such a way that the breath penetrates all the way to the diaphragm. Breathe so quietly that one cannot tell whether you are breathing or not.

3. Tense your abdomen and force out a sharp long breath.
4. When you feel as if you have exhausted all the air in your lungs, tense your abdomen and force out one last breath. Put your tongue between your teeth.





This breathing method is used in the *sanchin* stance and when the techniques are performed one at a time. It is very highly regarded.

CHAPTER

9 formal practice fighting

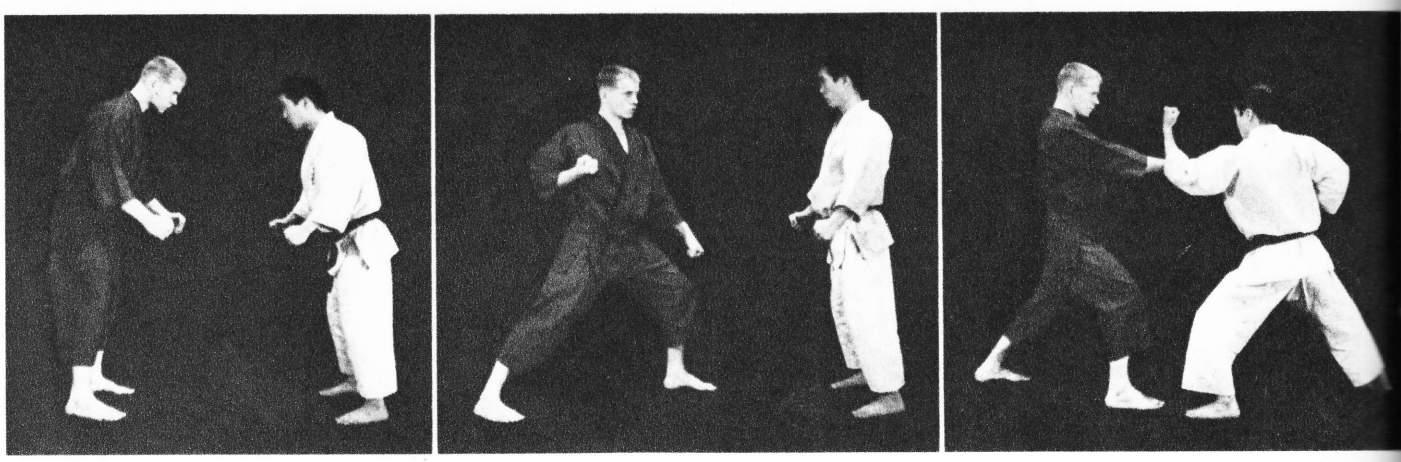
1. about the formal practice fighting

The life of karate is formal practice fighting (*kumite*), without which karate is no more than a game for one person. Practice fighting is essential for the attainment of strength and skill.

Formal practice fighting is a mutual exchange of techniques. A great deal of practice is necessary in it to cultivate and to improve the speed of the eyes, hands, and feet. This type of work is genuinely useful and proves itself in actual combat. Neglecting this practice indicates a lack of understanding of the karate spirit.

To become proficient in formal practice fighting a thorough background and a great deal of practice in such basic techniques as the thrusts, strikes, kicks, and blocks is essential. The basic techniques in series make up the karate formal exercises, which in turn are the building blocks of practice fighting.

Although there are many types of formal practice fighting, they all fall roughly into three large categories: three-step, one-step and free-style practice fighting. In addition to these, there are also several specialized types, among which some involve the use of sticks, chains, and scythes. The beginner must first spend long hours on the three-step practice, which consists of basic movements repeated three times. When he has mastered this, he can go on to the more complicated one-step and free-style. Although there is a training regimen for any sport, karate is particularly demanding of constant practice to insure that you use the techniques to their best advantage. If a practice fight is staged and the basics of karate are not observed, the practice will degenerate into a shabby common brawl, and the single thrust or kick will achieve no fixed form. To avoid



this, the basics of karate must occupy a great deal of your training time until you have completely mastered them.

Spatial limitations forbid our including all of the practice fighting forms, but we would like you to know that there are a great many of them.

2. three-step practice fighting

In three-step practice fighting (*sambon-kumite*) one person assumes the role of the attacker, and one that of the defender. The attacker, using the same technique each time, attacks three times (a lunge technique), and the defender, also using the same technique each time, blocks all three attacks (a lunge block). At the conclusion of the third block, the defender adds a counter-attack. The movements involved are the attacking technique, the defensive blocking technique, the counter-attack technique, and the proper footwork.

The proper way to practice the fundamental three-step practice fighting included in this book is to repeat the entire fight many hundreds of time as the attacker and then as the defender.

Our explanation of the practice fighting is divided into two main sections, (a) the hand techniques in the attack, the defensive blocks, and the counter-attack, (b) the foot techniques in the attack, the hand or foot techniques in the blocks, and in the counter-attack.

To make the photographs easier to understand, the defender is dressed in white and the attacker in black.

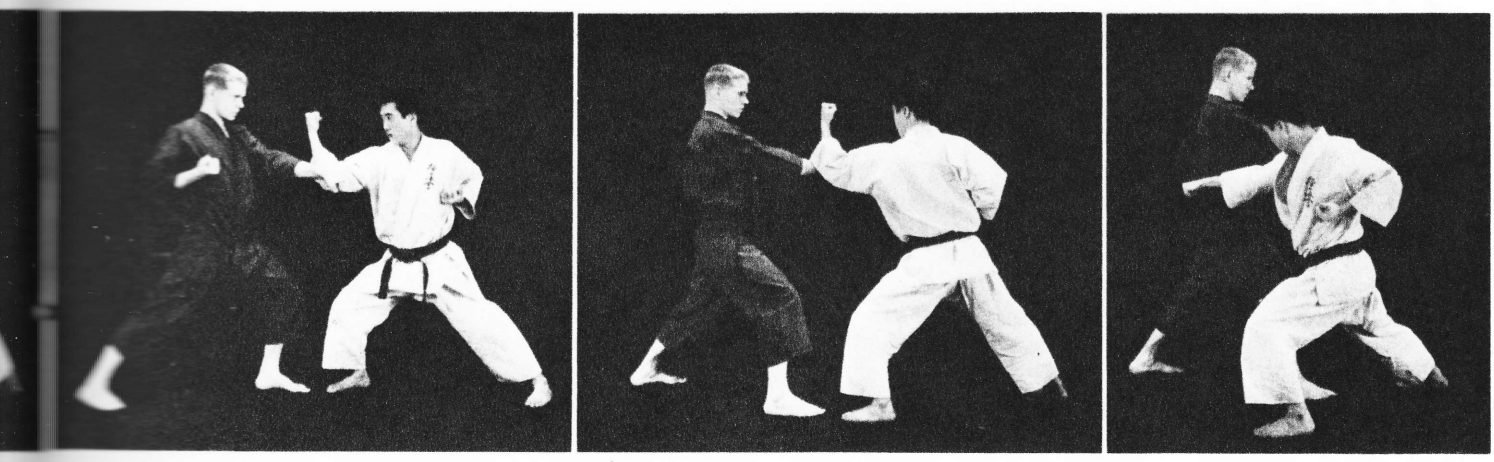
a. hand techniques in the attack, block, and counter-attack

1 ■ The attacker delivers a right forefist middle thrust. (Note: In the first step of the fight the right hand performs the thrust, in the second step the left, in the third step the right, or *vice versa*. This is true of both the attack and the defense techniques.)

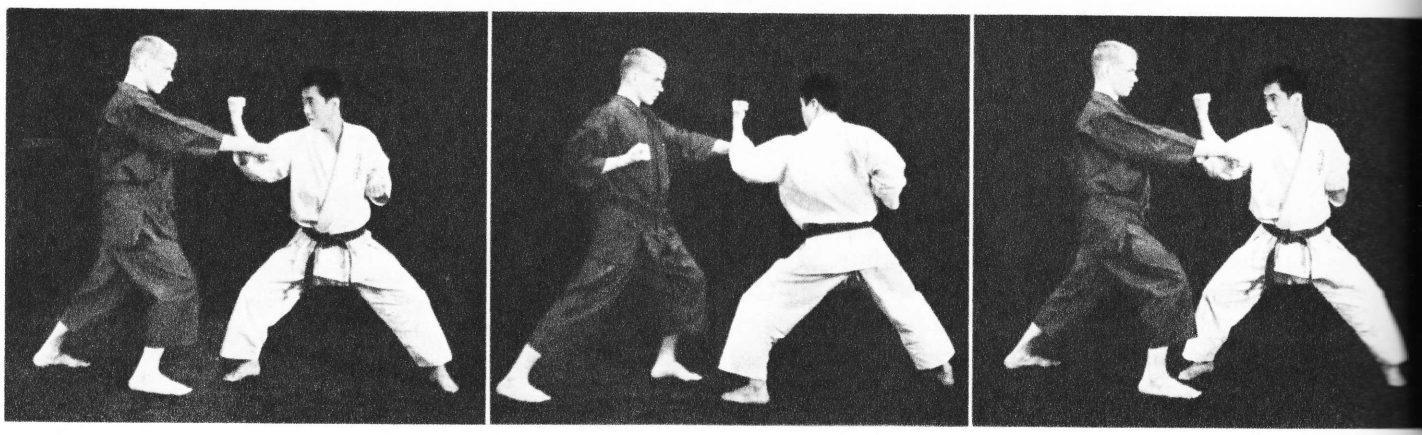
■ The defender blocks with a left middle outside block with the forefist and counter-attacks with a right forefist middle thrust to the ribs.

■ Before the fight begins, both opponents bow, and as the defender counter-attacks, he shouts. This is true throughout all the practice fighting forms.

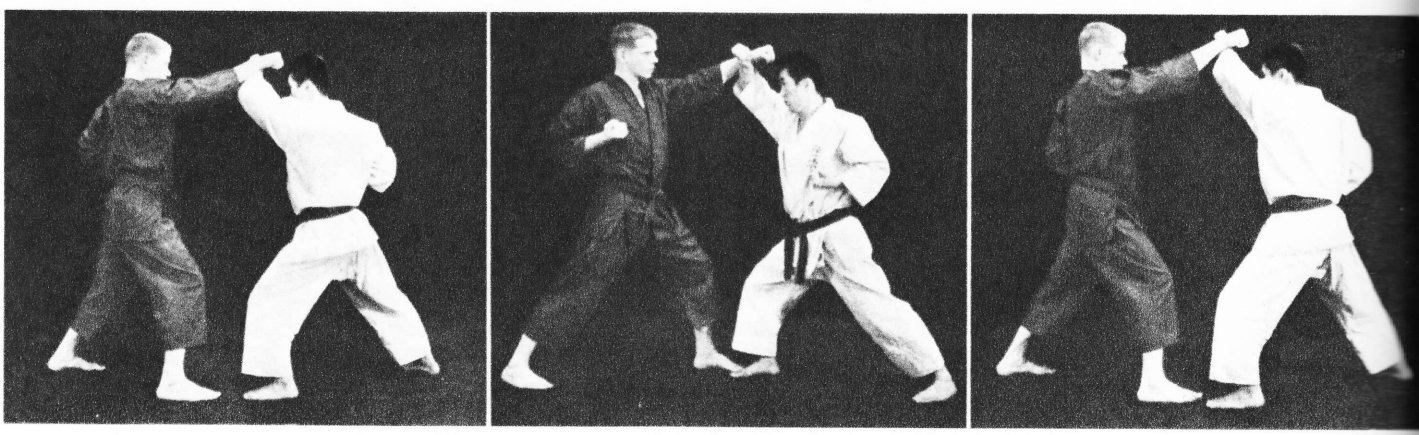
■ An adaptation of step one calls for the same attack but for a defense with an inside block and a counter-attack with a left middle forefist thrust to the pit of the stomach.



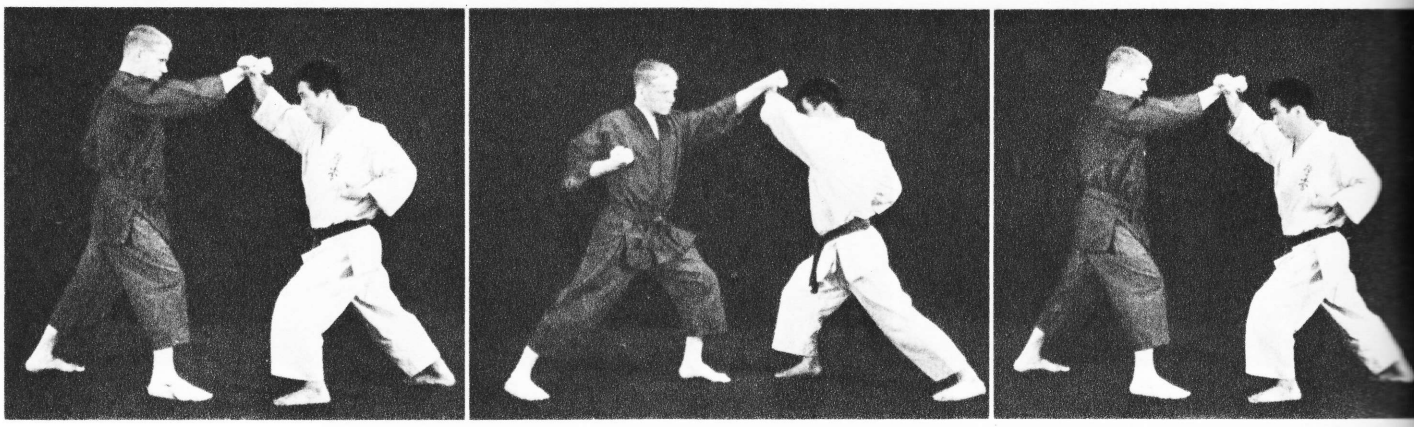
2 ■ The attack is as in 1.
■ The defender blocks with a middle outside block with his right forefist and counter-attacks with a strike to the face with a right inverted fist. In this case the blocking hand also performs the counter-attack.
■ An adaptation calls for the same attack and a defense with the inside block and a counter-attack with left forefist middle strike to the ribs.

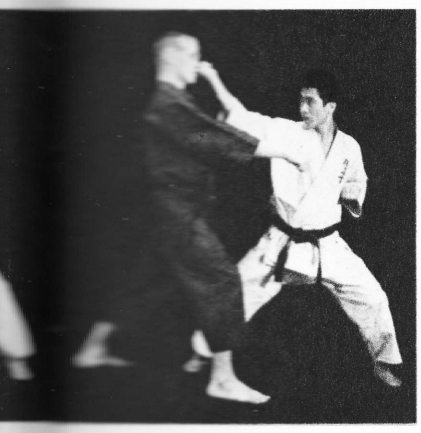


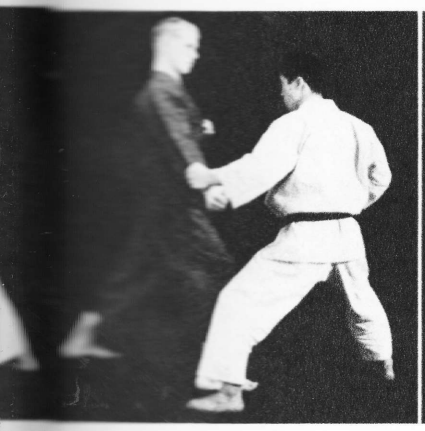
3 ■ The attacker delivers an upper right forefist strike.
■ The defender block with a left forefist upper inside block and counter-attacks with a right upper forefist strike to the face.
■ An adaptation calls for the same attack, a right forefist upper inside block, and a counter-attack with a right fist-edge strike to the ribs.

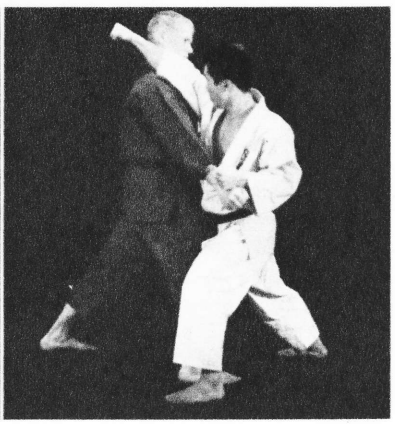


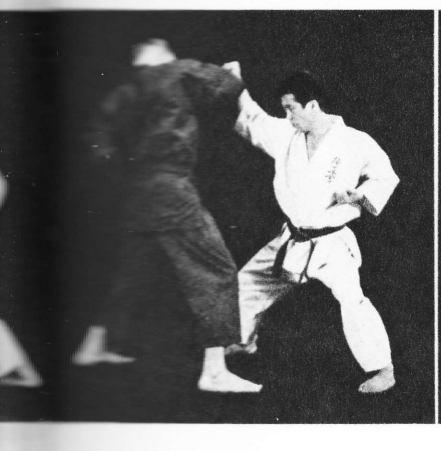
4 ■ The attacker delivers an upper left forefist strike.
■ The defender blocks with an upper left forefist inside block and counter-attacks with a left forefist middle strike to the ribs.

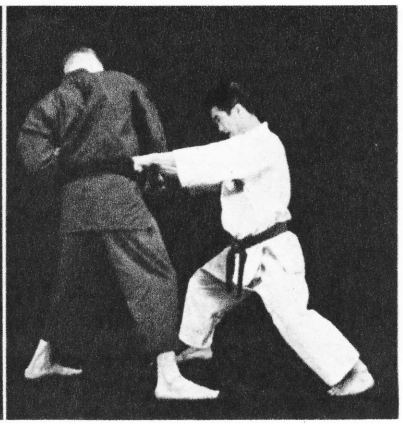


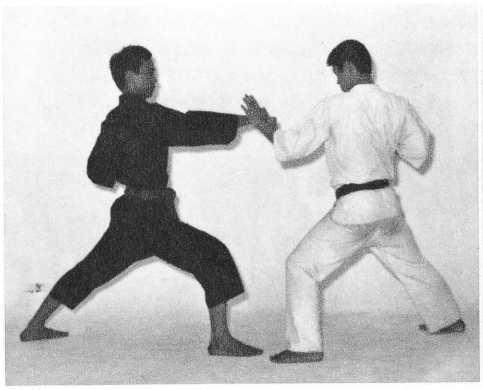
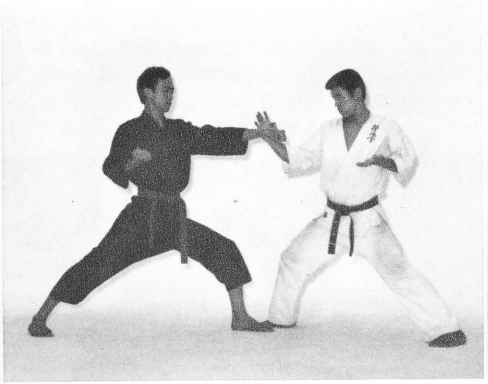
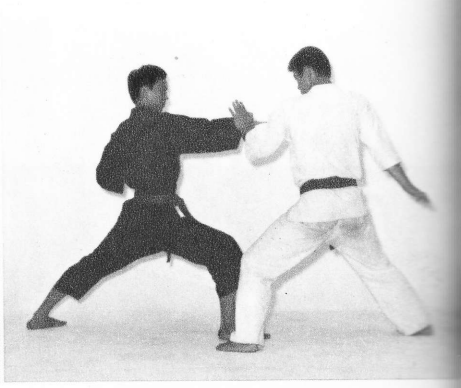




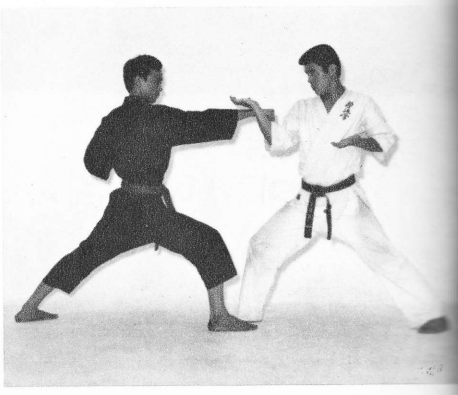


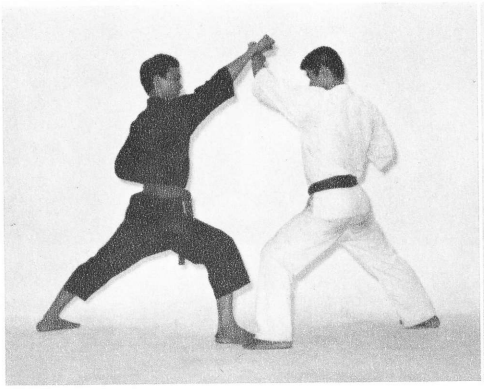
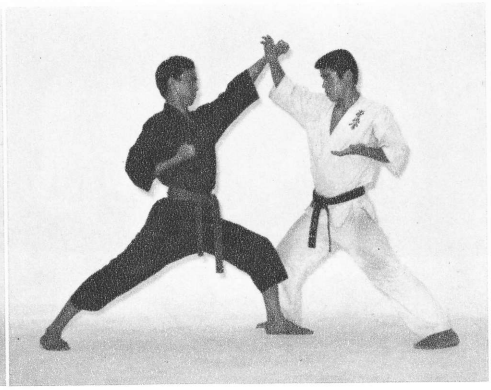
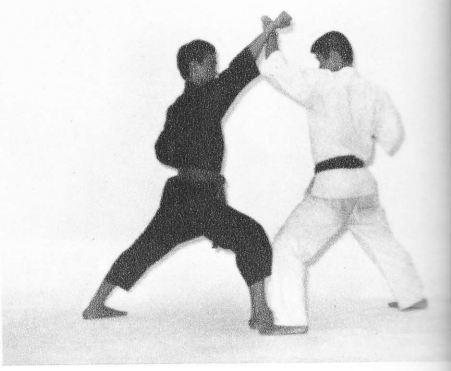




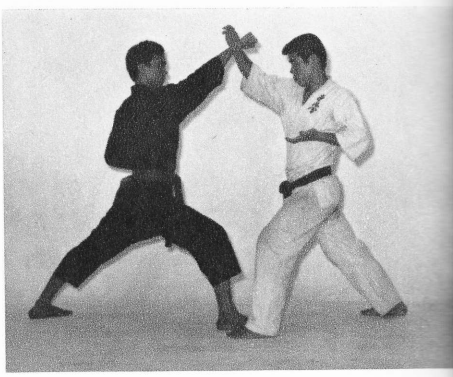




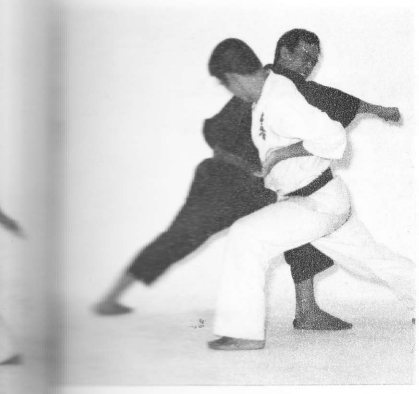
6 ■ The attack is the same as in 5.
■ The defender block with a right knife-hand top-bottom inside block and counter-attacks with a left knife-hand strike to the ribs.



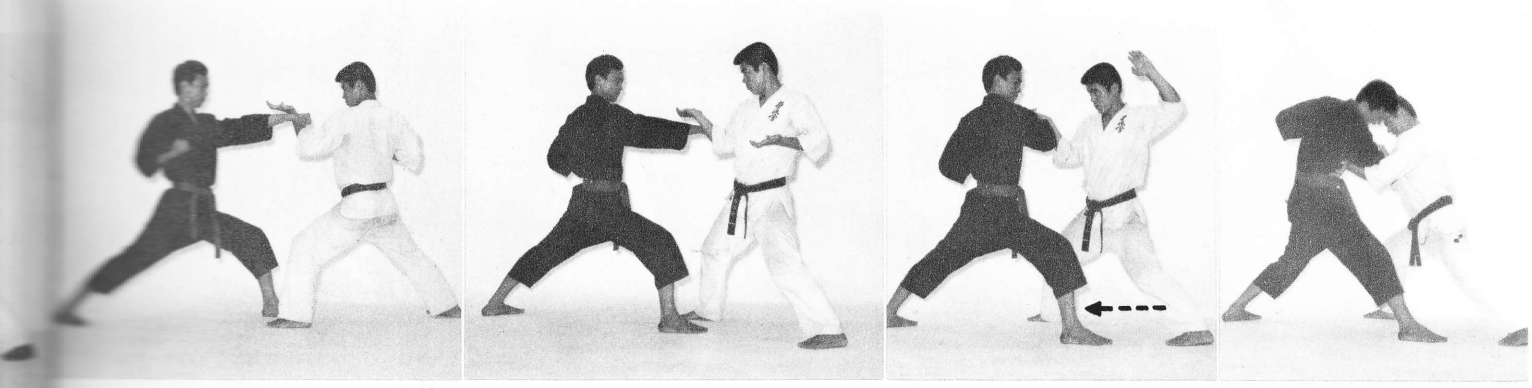
8 ■ The attack is the same as in 7.
■ The defender blocks with a right knife-hand upper inside block and counter-attacks with a right knife-hand strike to the ribs.

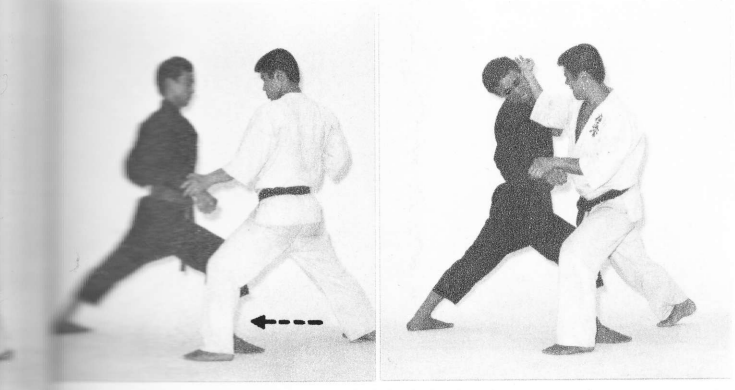




5

- The attacker delivers a right forefist middle thrust.
- The defender blocks with a left middle inside palm-heel block and counter-attacks with a right inner knife-hand strike to the stomach.
- An adaptation calls for the same attack, a defense with the right outside block, and a counter-attack with a right knife-hand strike to the ribs.
- Another adaptation calls for the same attack, a defense with a left knife-hand top-bottom middle inside block, and a counter-attack with a right knife-hand strike to the solar plexus.

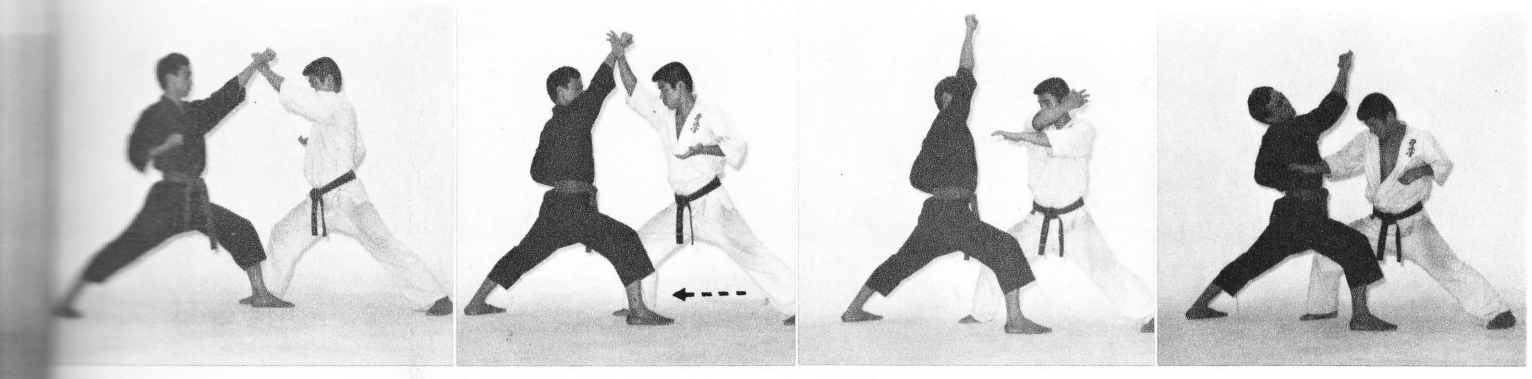




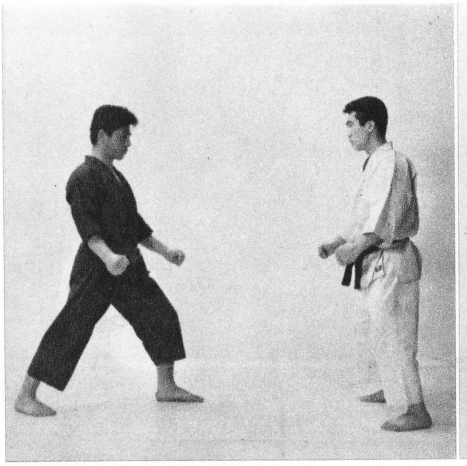
7

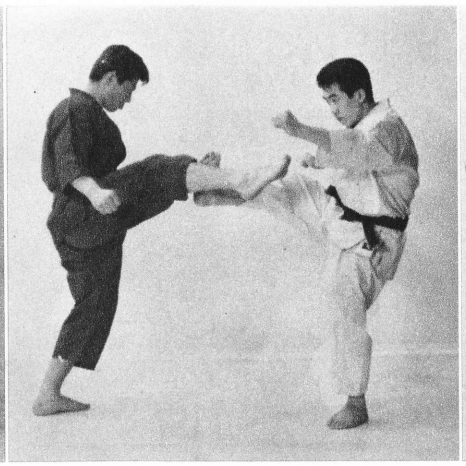
- The attacker delivers a right forefist upper strike.
- The defender blocks with a left knife-hand upper inside block and counter-attacks with a right knife-hand strike to the face.

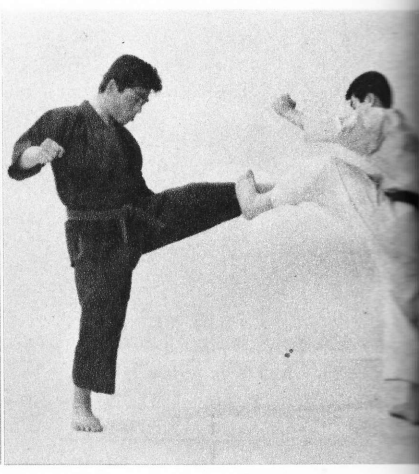
An adaptation calls for the same attack, a defense with a right knife-hand upper inside block, and a counter-attack with a left knife-hand strike to the ribs.



b. foot techniques in the attack, hand or foot techniques in the block, and in the counter-attack

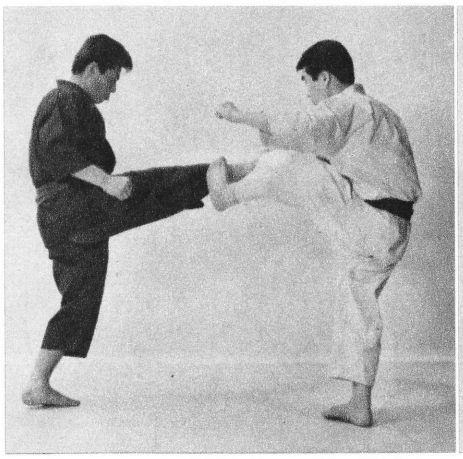


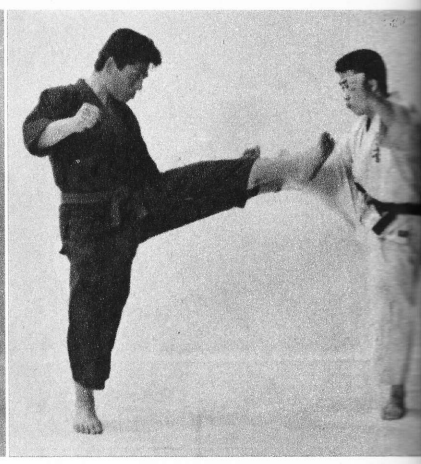


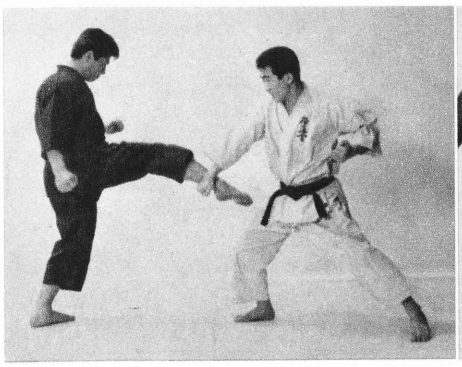


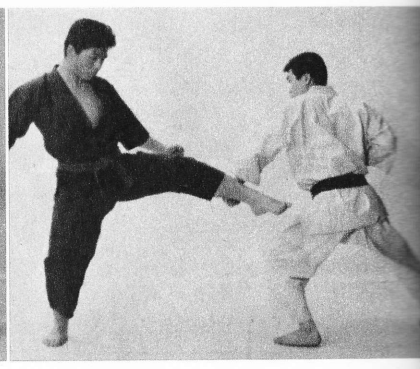
2

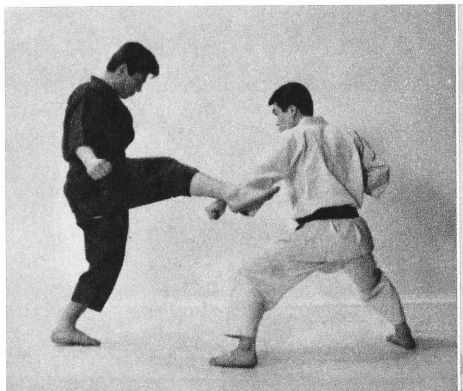
- The attack is the same as in 1.
- The defender blocks with a left knife-foot roundhouse block and counter-attacks with a left knife-foot round-house kick to the face.

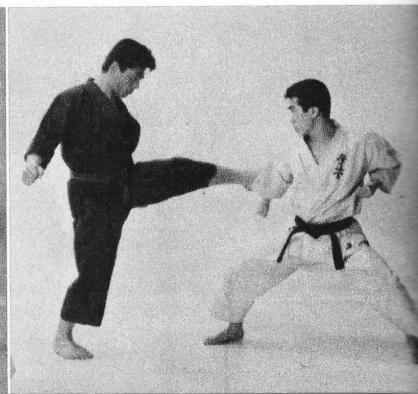




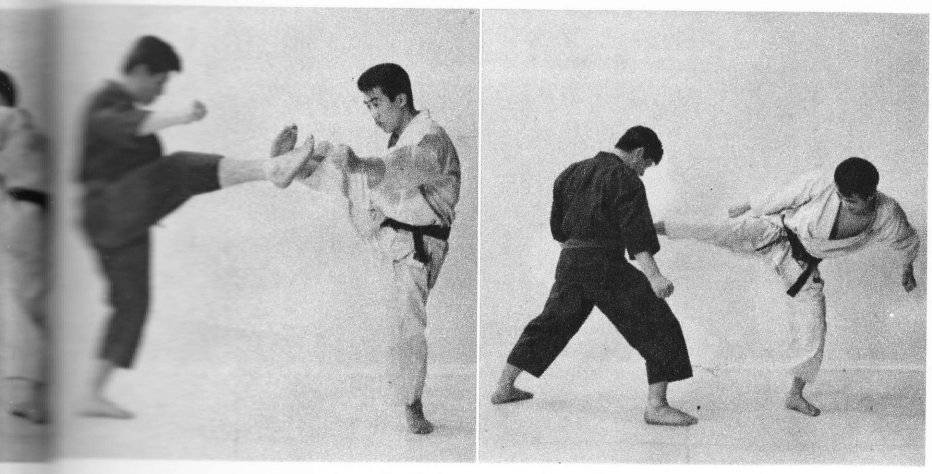






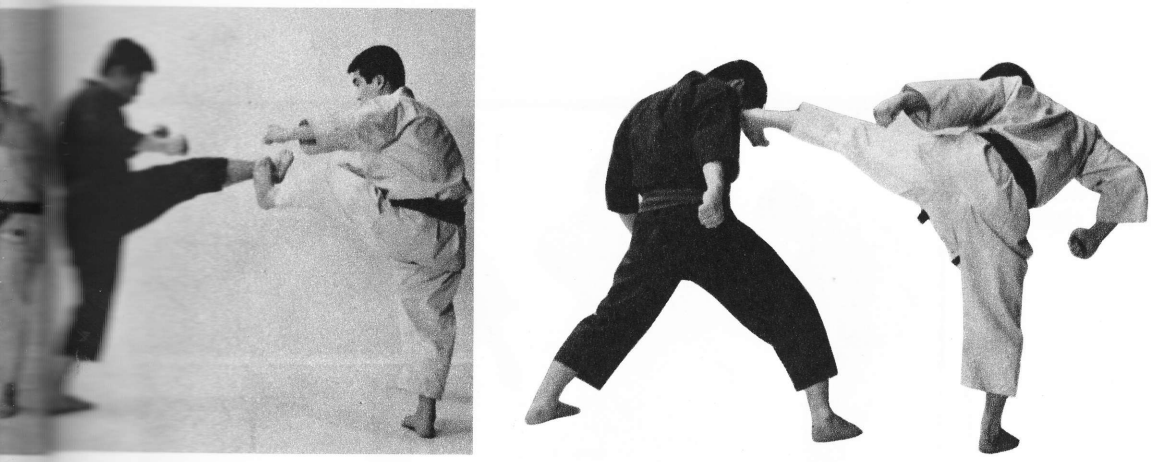


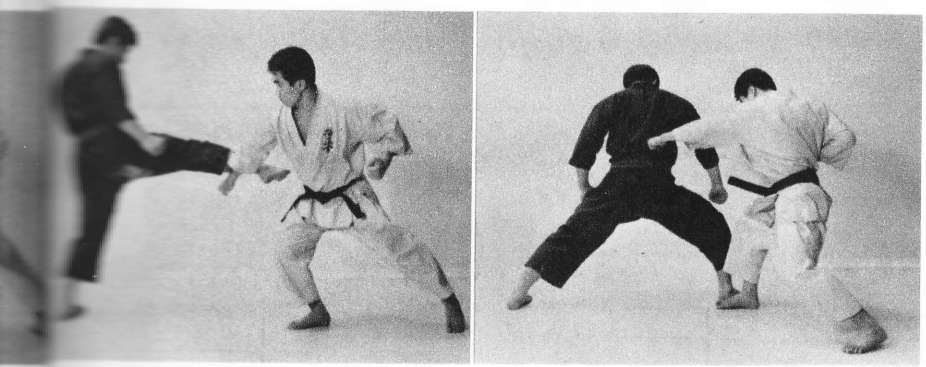
The feet and legs are from three to five times as strong as the hands and arms, and in karate the relative importance of the feet and legs is about 70%, as opposed to 30% for the hands and arms. Anyone who has practiced karate doubtless knows this, but for some reason in most schools practice fighting centers almost exclusively around hand fighting. This is not as it should be. At least half as much time should be spent on foot practice fighting as on hand practice fighting. The practice fighting routines below pertain to the use of the feet in the attacks.



1

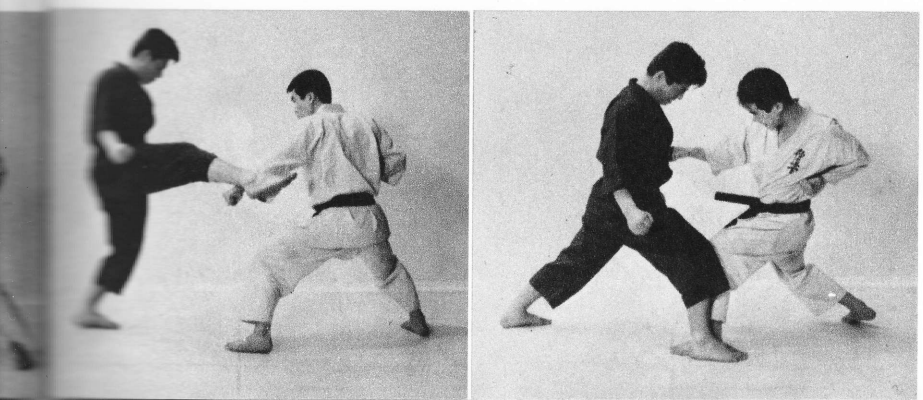
- The attacker delivers a right front kick.
- The defender blocks with a right knife-foot roundhouse block and counter-attacks with a right knife-foot kick to the ribs.





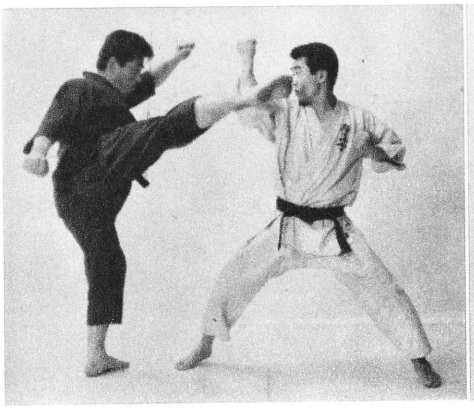
3

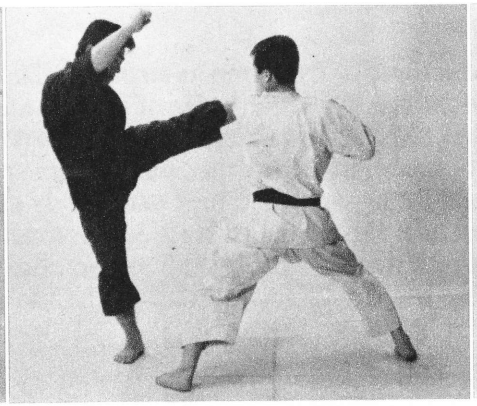
- The attack is the same as in 1.
- The defender parries with a right forefist lower parry and counter-attacks with a left forefist middle thrust to the spine.

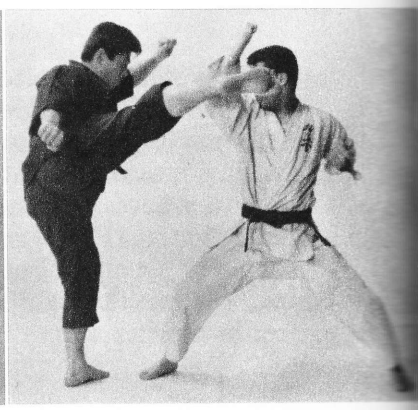


4

- The attack is the same as in 1.
- The defender parries with a left forefist lower parry and counter-attacks with a right forefist middle thrust to the solar plexus.

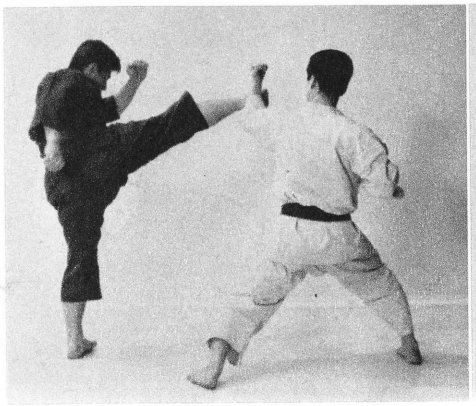


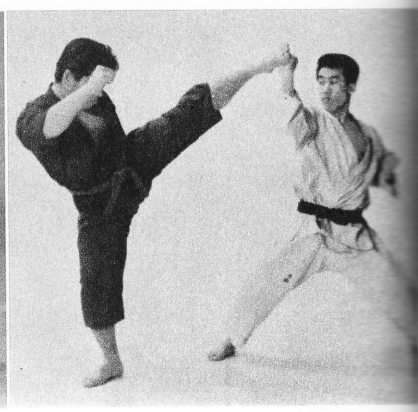




6

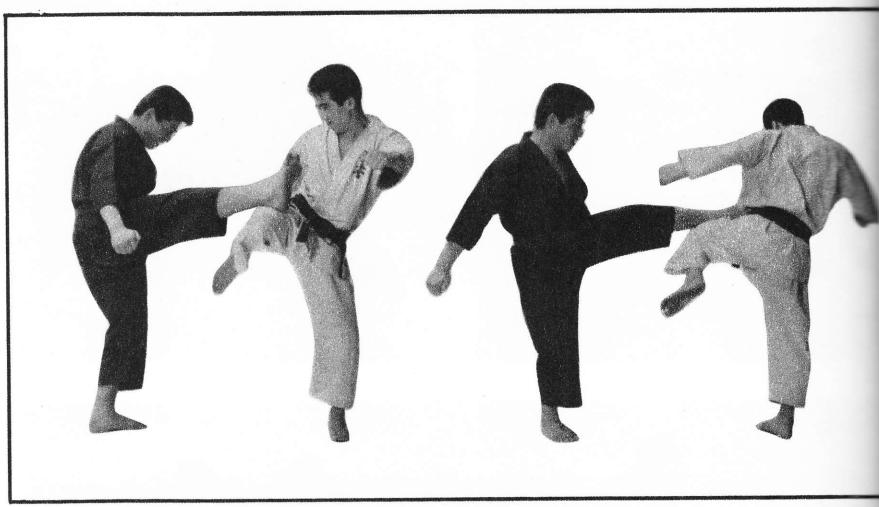
- The attack is the same as in 5.
- The defender blocks with a left forearm middle block and counter-attacks with a left fist-edge strike to the ribs.





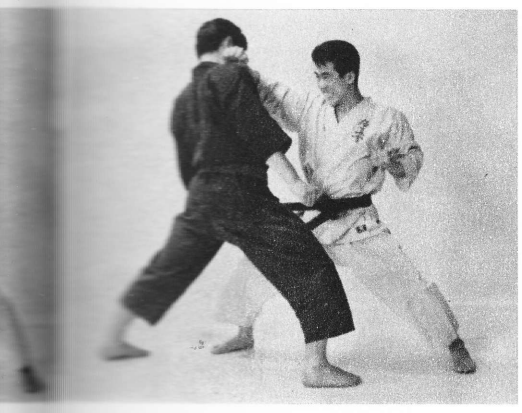
7

- The attacker delivers a right front kick.
- The defender blocks with a right inside knee block and counter-attacks with a right front kick to the solar plexus.



8

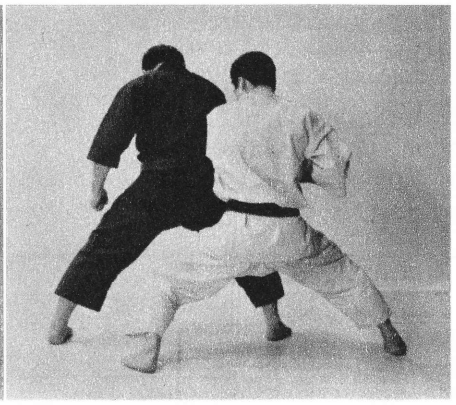
- The attack is the same as in 7.
- The defender blocks with a left outside knee block and counter-attacks with a right heel kick to the knee.

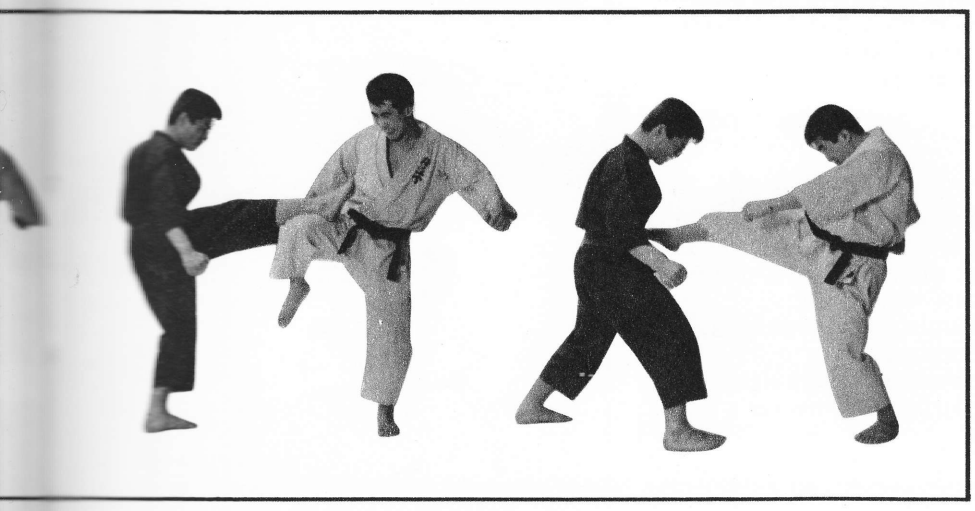


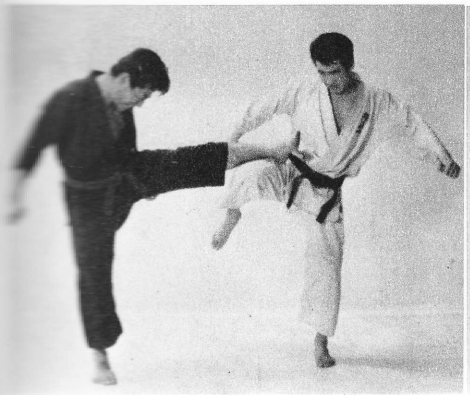
5

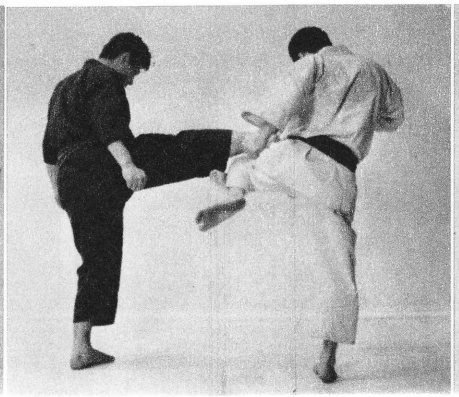
■ The attacker delivers a right roundhouse kick.

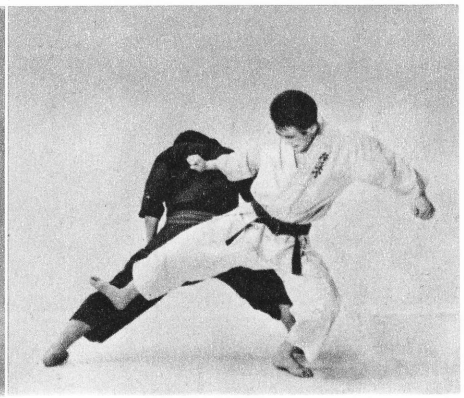
■ The defender blocks with a right middle elbow block and counter-attacks with a right fist-edge strike to the jaw.



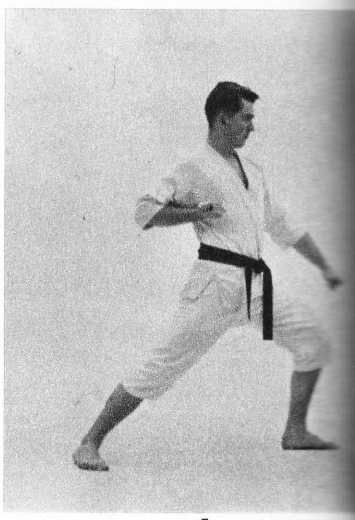








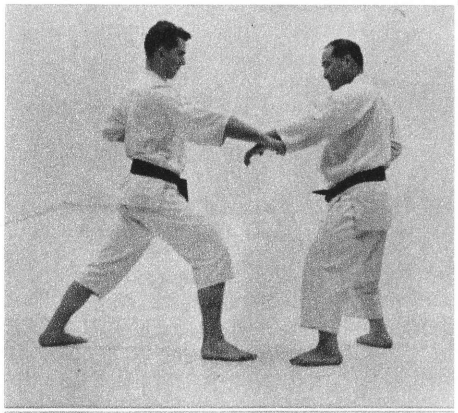
3. one-step practice fighting

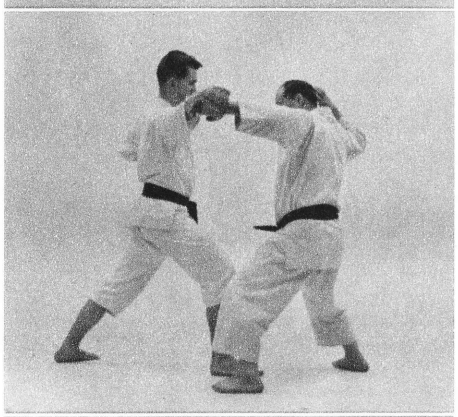


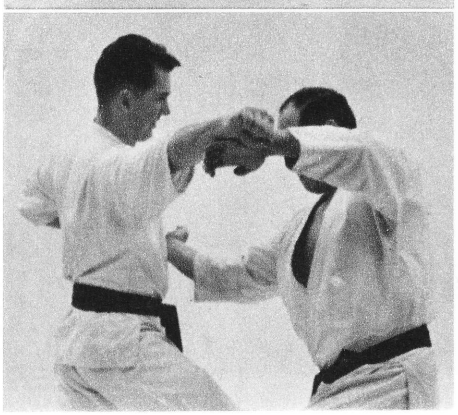
Fundamentally, there is little difference between three-step practice fighting and one-step practice fighting. The former consists of exercises in which three attacks are met by three blocks and one counter-attack, while the latter consists of one attack met by one block and counter-attack. In general, the movements employed in three-step practice fighting are the simpler and more basic. A beginner must first master three-step practice and then go on to the subtler one-step practice.

One point of difference between the two types is that in three-step practice fighting the fist is often kept closed, whereas in one-step practice the hand is always open. In effect, however, one-step practice fighting is simply a more advanced form.

A good beginning stance for one-step practice fighting is the half staddle stance, with the feet at about 45 degrees. Dependent on the fighters' sizes and their relative heights, it may be advantageous to choose another stance—forward, rear, or full straddle—but the half straddle stance is, on the whole, the safest.

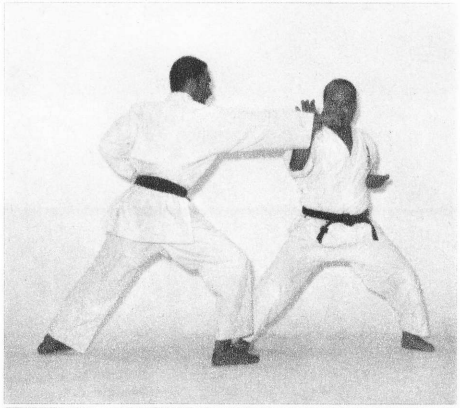






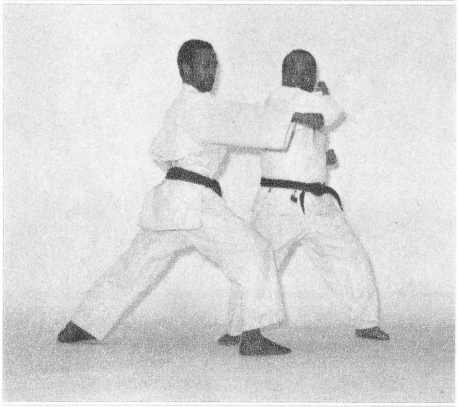
2

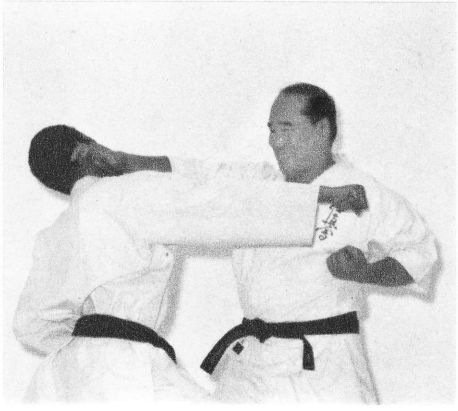
a. Beginning stance is as before. Attacker makes a right forefist middle thrust, which is met by a right palm-heel block.
b. With blocking arm, defender pushes attacker's right arm aside.
c. Defender immediately delivers a right knife-hand strike to attacker's right jaw.



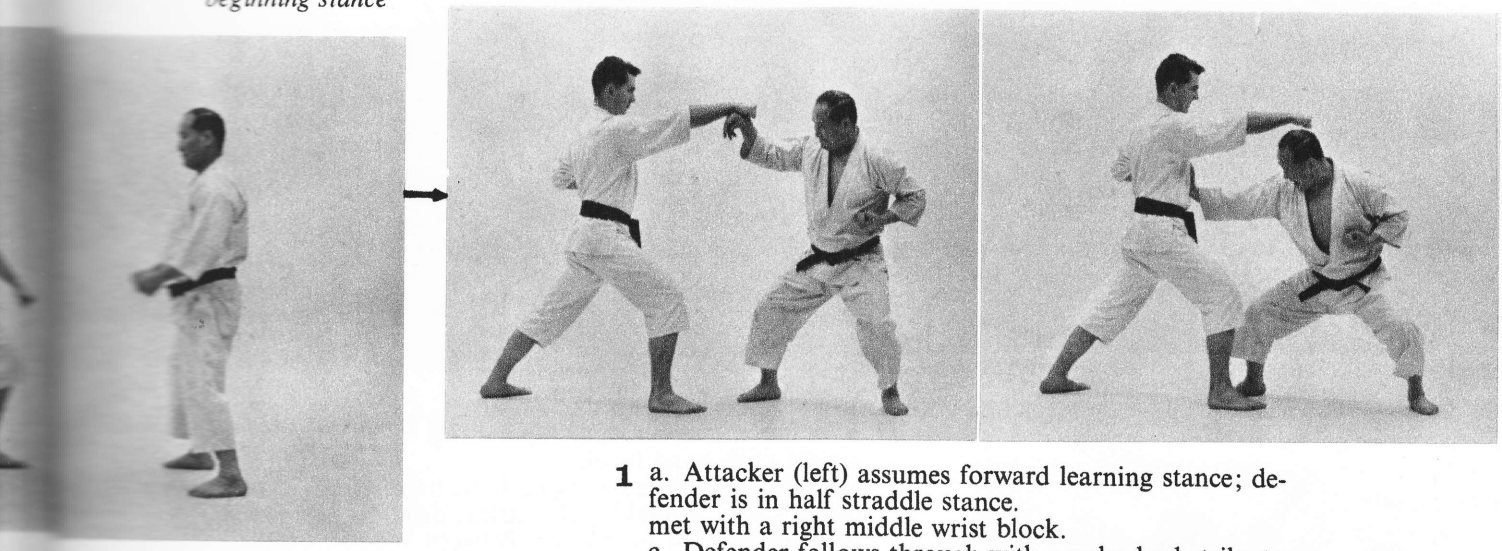
3

a. Beginning stance is as before. Attacker makes a right middle forefist thrust, which is met by a left knife-hand block.
b. Defender forces attacker's right arm outward.
c. Defender delivers a right knife-hand strike to attacker's solar plexus.

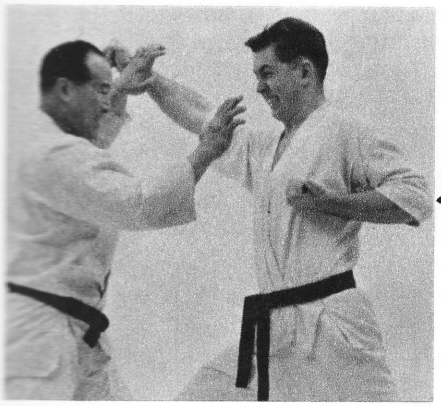




beginning stance



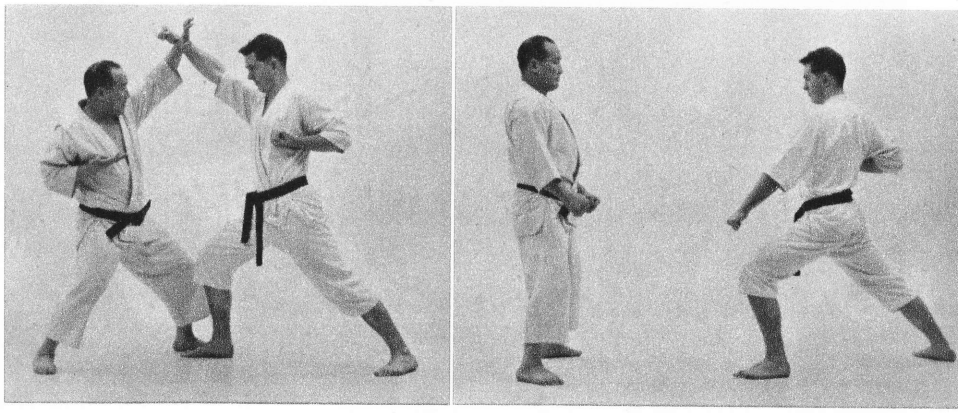
1 a. Attacker (left) assumes forward learning stance; defender is in half straddle stance.
met with a right middle wrist block.
c. Defender follows through with a palm-heel strike to attacker's solar plexus.

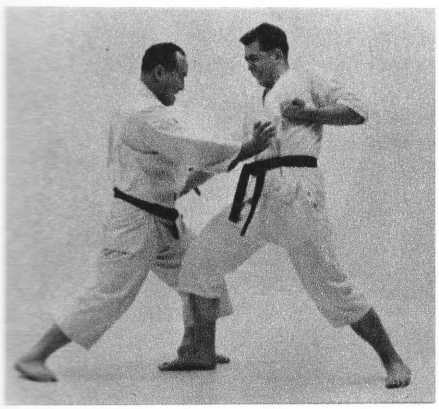


4

a. Beginning stance is as in 1.
b. Attacker makes a right upper thrust, which is met by a left knife-hand block. Defender should keep his own arms apart and should place his left foot as close as possible to attacker's right foot.
c. Defender delivers a right spear-hand strike to attacker's eyes as agilely as possible.

beginning stance

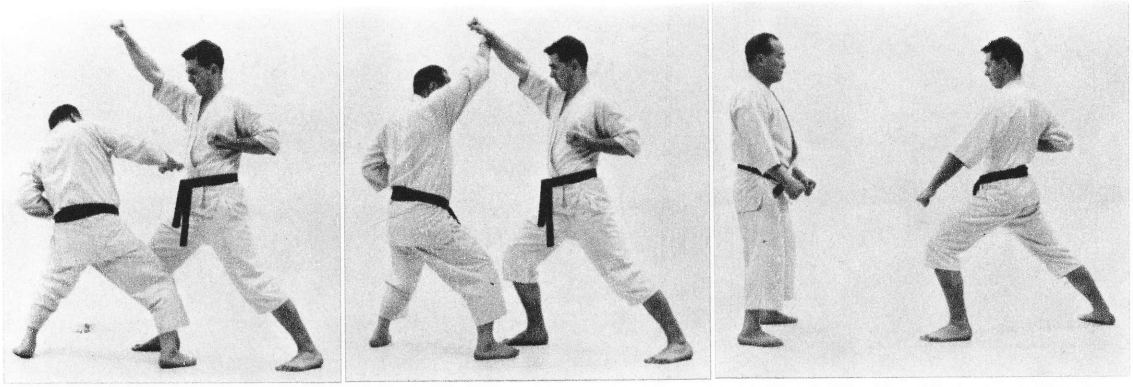




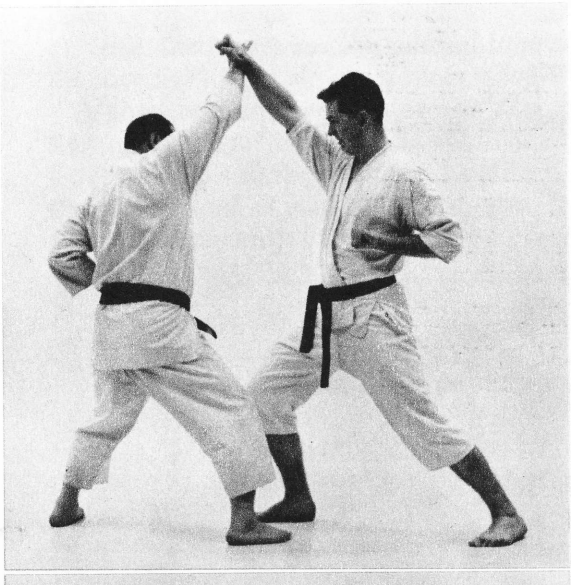
5

a-b. The same as before.
c. Defender delivers a right palm-heel strike to attacker's solar plexus.

beginning stance

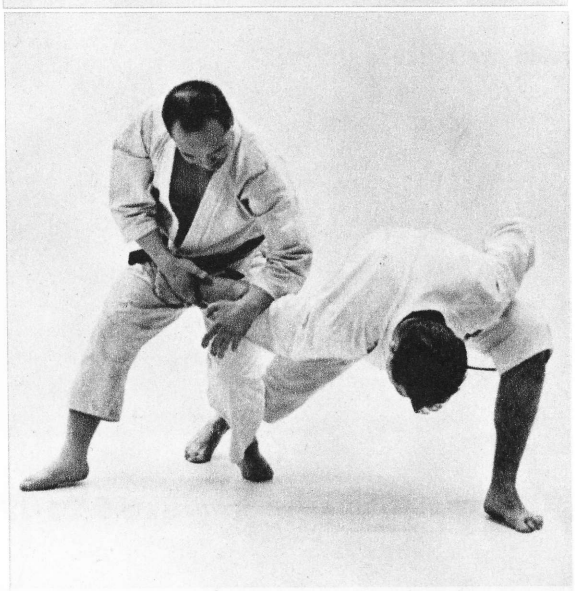


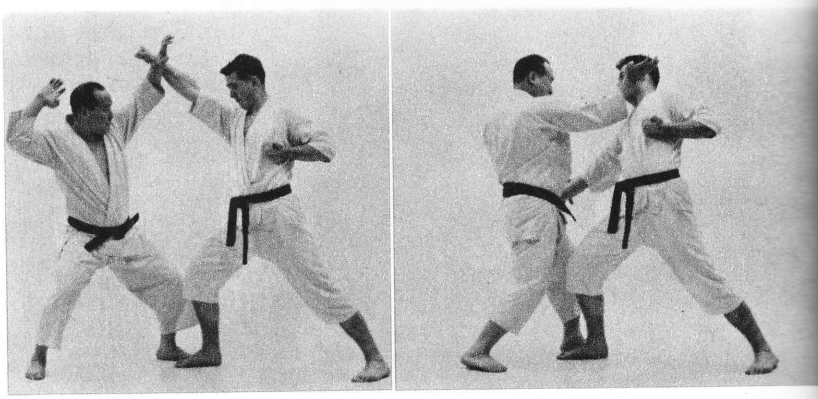
6 a. Beginning stance is as before.
b. Attacker makes a right upper thrust which is met with a right knife-hand block.
c. Defender delivers a right knife-hand strike to attacker's ribs. In making this strike, defender moves his right leg forward so that it is between attacker's legs.

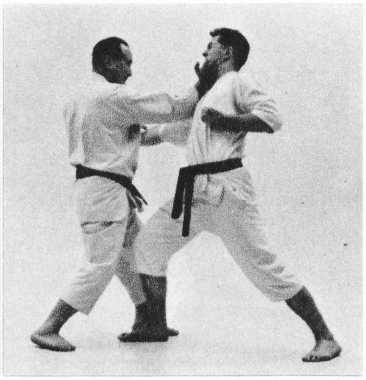


7
a. Attacker makes a right upper thrust which is met with a right knife-hand block.
b. With this blocking hand, defender obtains a *tensho* cover on the attacker's wrist and brings his left hand to the back of attacker's elbow. At the same time, defender steps forward so that his left foot is against the inner side of attacker's right foot.
c. As the defender gets his leg inside the attacker's, he pulls up on attacker's wrist with his right hand and presses down on attacker's elbow with his left hand. (Defender's left foot trips attacker.) This is a good way to break the attacker's arm.

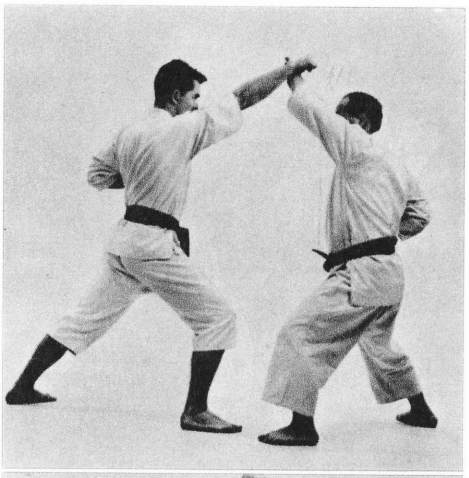
8
a. Beginning stance is as before. Attacker makes a right upper forefist thrust which is met with a left upper knife-hand inside block.
b. With blocking hand, the defender gets an outside *tensho* cover on the attacker's wrist, at the same time striking attacker's temple with a right knife-hand.

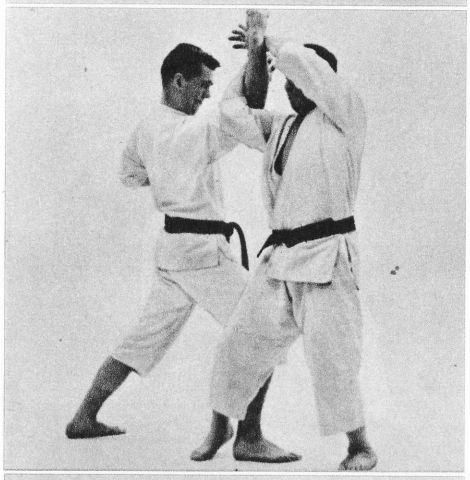






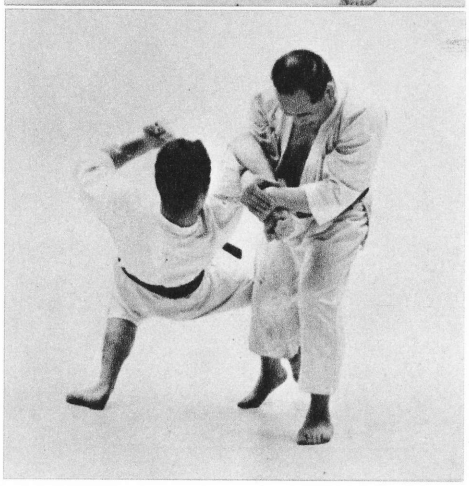
9 a. Beginning stance is as before. Attacker makes a right upper thrust, which is met with a left upper knife-hand block. Defender quickly gets a *tensho* cover on the attacker's wrist and turns the attacker's arm outward.
b. Moving in, defender delivers a right palm-heel strike to attacker's left jaw.





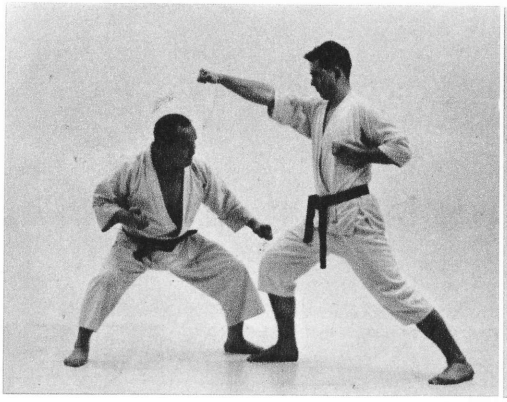
10

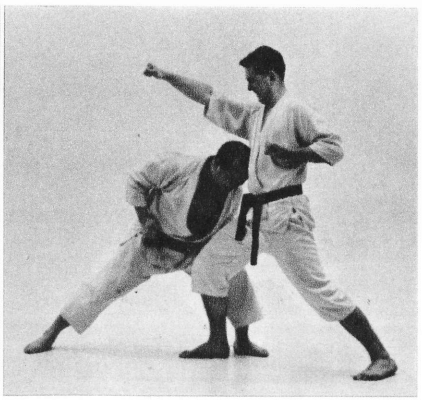
a. Attacker makes a right upper thrust which is met with a left upper block.
b. Simultaneously with the block, the defender moves forward, places his right foot behind attacker's right (forward) foot, and brings his right arm up and around attacker's right arm. This operation, which must be performed very quickly, is completed when the defender has arced his left hand and locked his right hand over it.
c. Defender brings arms down forward, forcing attacker backward, and at the same time tripping attacker with the right foot.

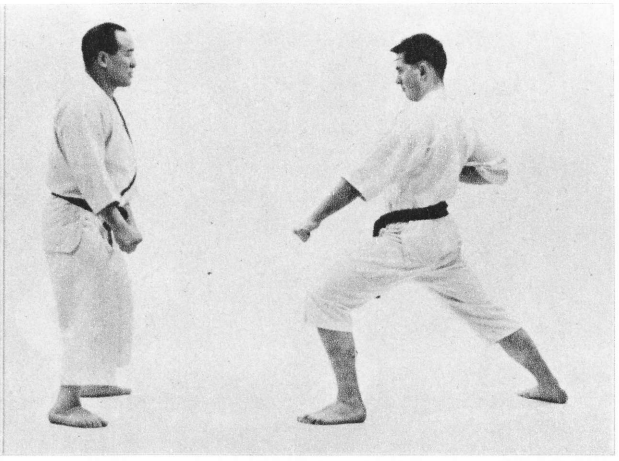


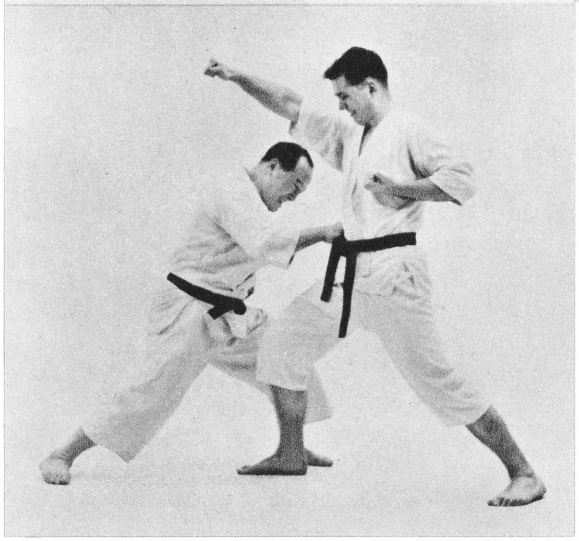
11

a. Attacker makes right upper thrust, and defender ducks, assuming a straddle stance, but not blocking.
b. Defender moves in rapidly and butts attacker's ribs with his head.









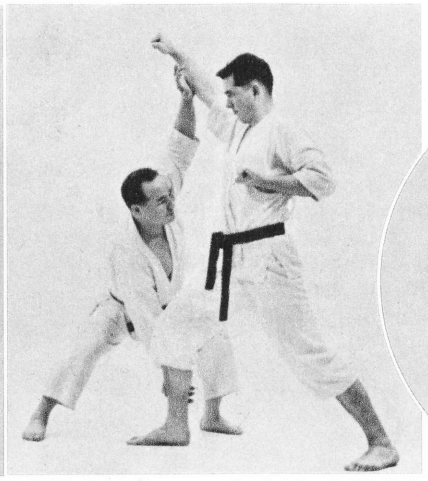
12

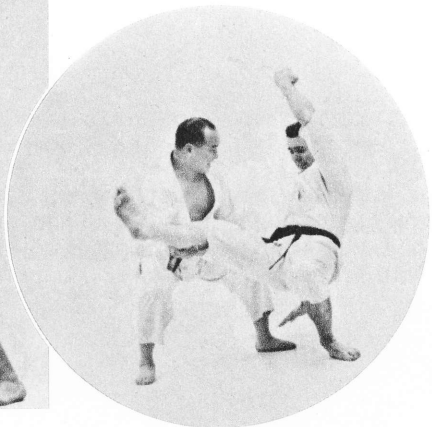
a. Beginning stance.
b. Attacker makes right upper thrust, and defender ducks, assuming a straddle stance, but not blocking.
c. Defender moves in rapidly and delivers a right middle strike to attacker's solar plexus.

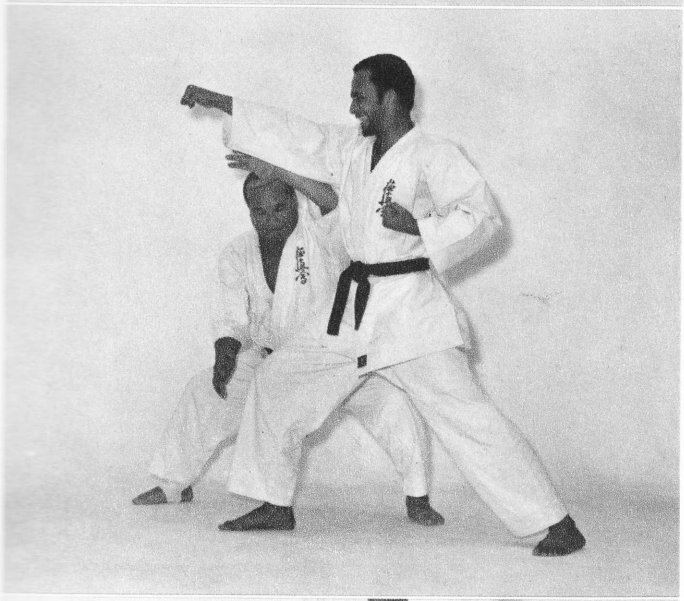
13

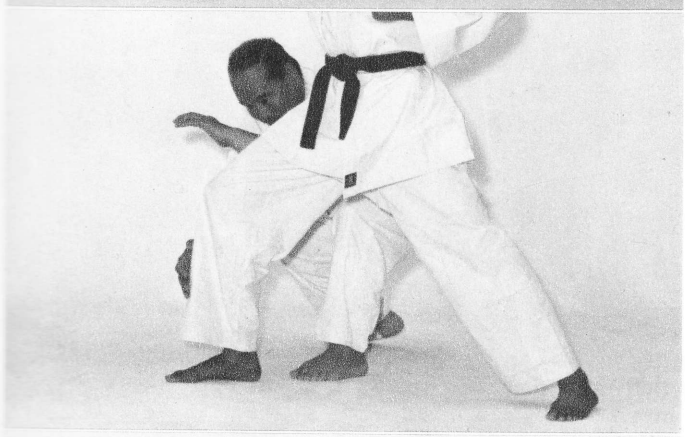
a. Attacker makes right upper thrust which is met with a left upper knife-hand block.
b. Defender moves so that his left leg is behind attacker's forward leg and at the same time grabs back of attacker's knee or ankle with the right hand.
c. Defender, having obtained a *tensho* cover on the attacker's right arm, forces it back, at the same time lifting attacker's right leg with the right hand. Attacker fall over backward.

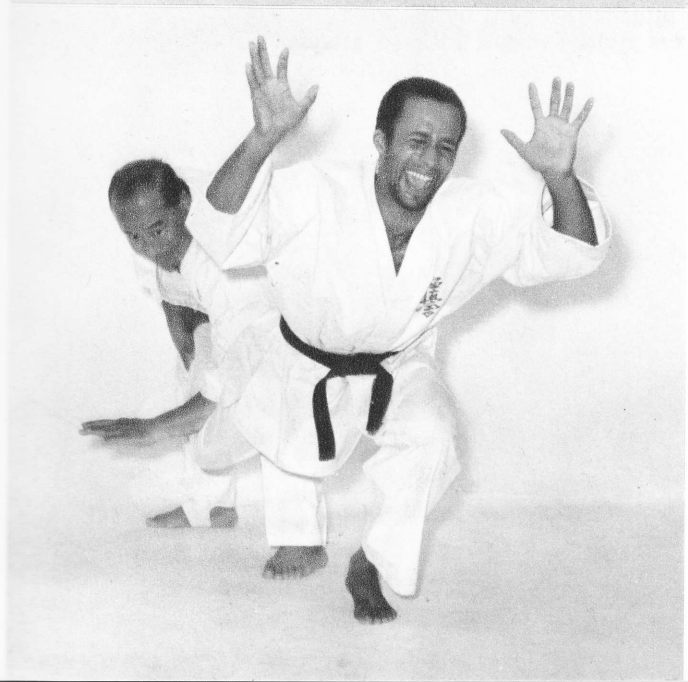
13









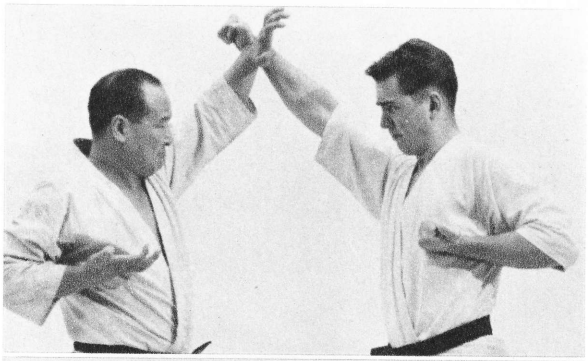


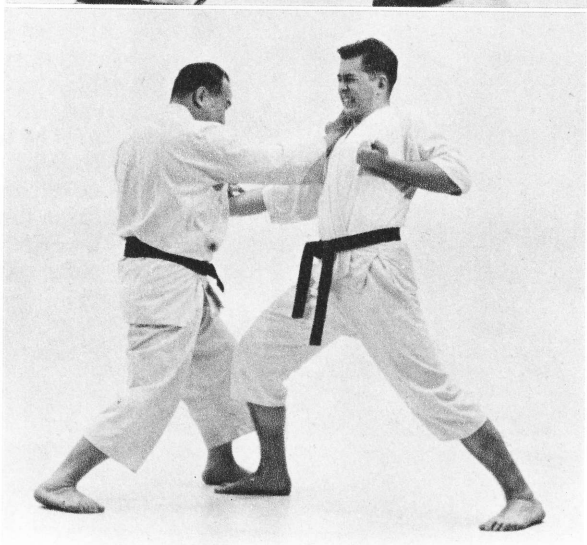
14

a. Attacker makes right upper thrust which is met with a left upper knife-hand block.
b-c. Defender quickly jumps around attacker, aims his left hand (the blocking hand) at attacker's right knee and, with his right hand, grabs attacker's right ankle. Perform this move quickly.
d. Defender pushes attacker's leg forward with his right hand, causing attacker to fall over frontward.

15

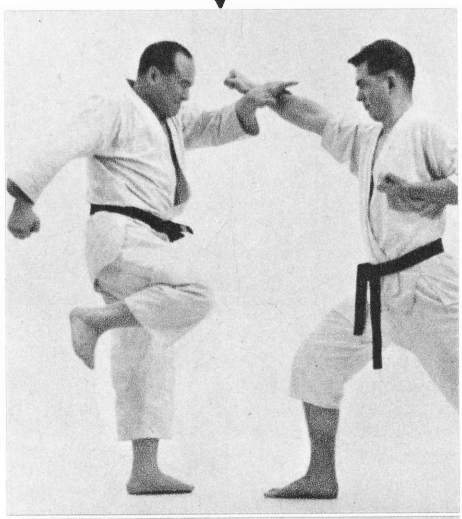
a. Attacker makes right upper thrust which is met with left upper knife-hand block.
b. Defender immediately delivers a right spear-hand strike to attacker's neck or grabs his throat with a right sword-peak hand.

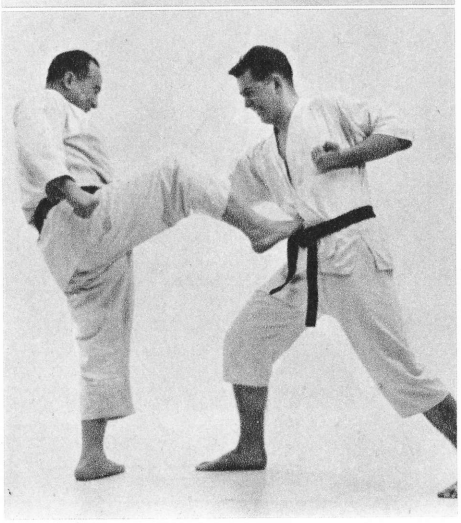




16

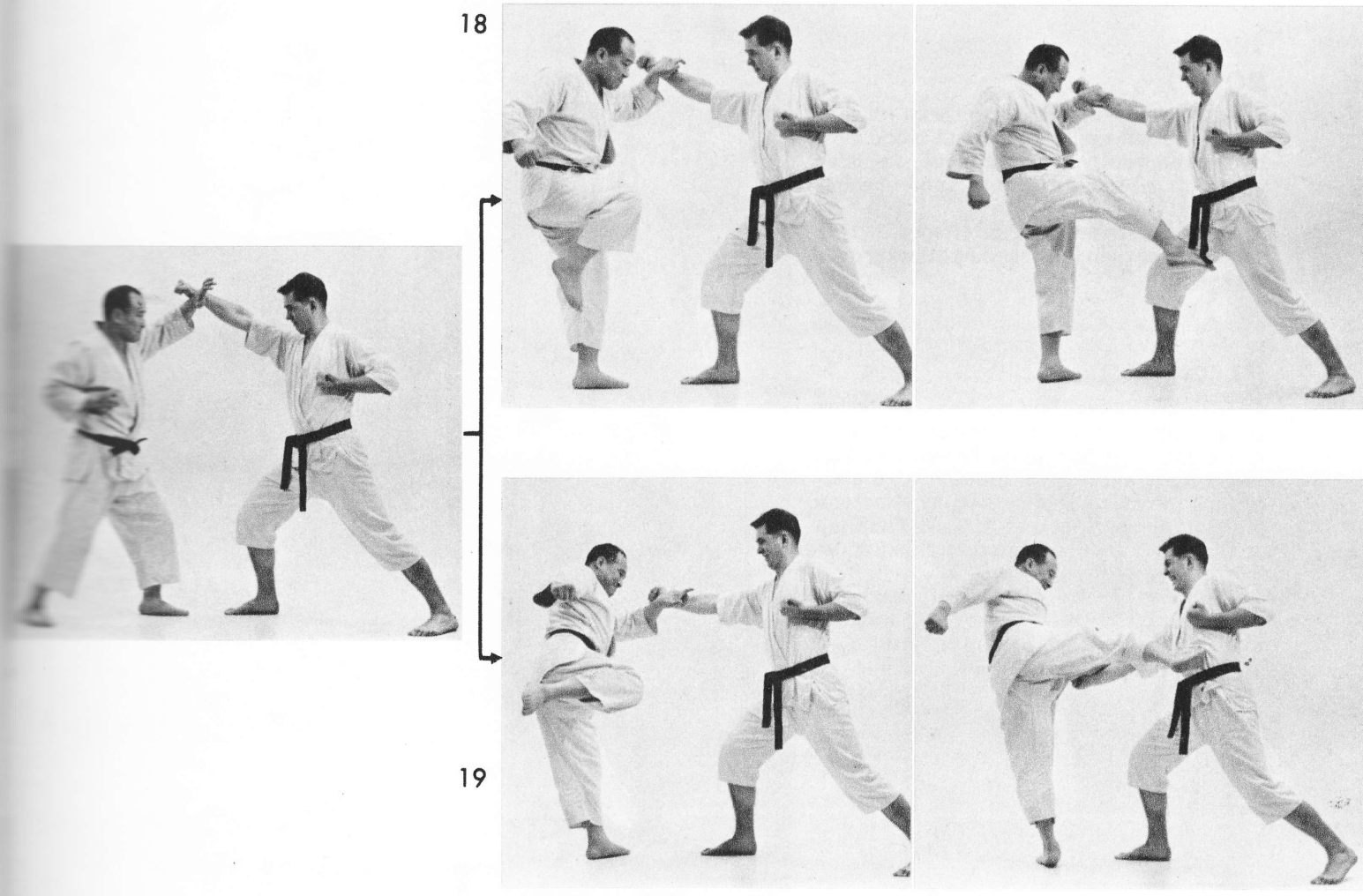
a. Attacker makes a right upper thrust which is met with a left upper knife-hand block.
b. With blocking hand, defender obtains a *tensho* cover and forces attacker's right arm outward, at the same time preparing for a right roundhouse kick.
c. Defender delivers right roundhouse kick to attacker's left jaw.





17

a. The same as in 16.
b. With blocking (left) arm defender obtains a *tensho* cover and forces attacker's right arm outward, at the same time pulling attacker forward by his wrist.
c. Defender delivers right forward kick to attacker's solar plexus.

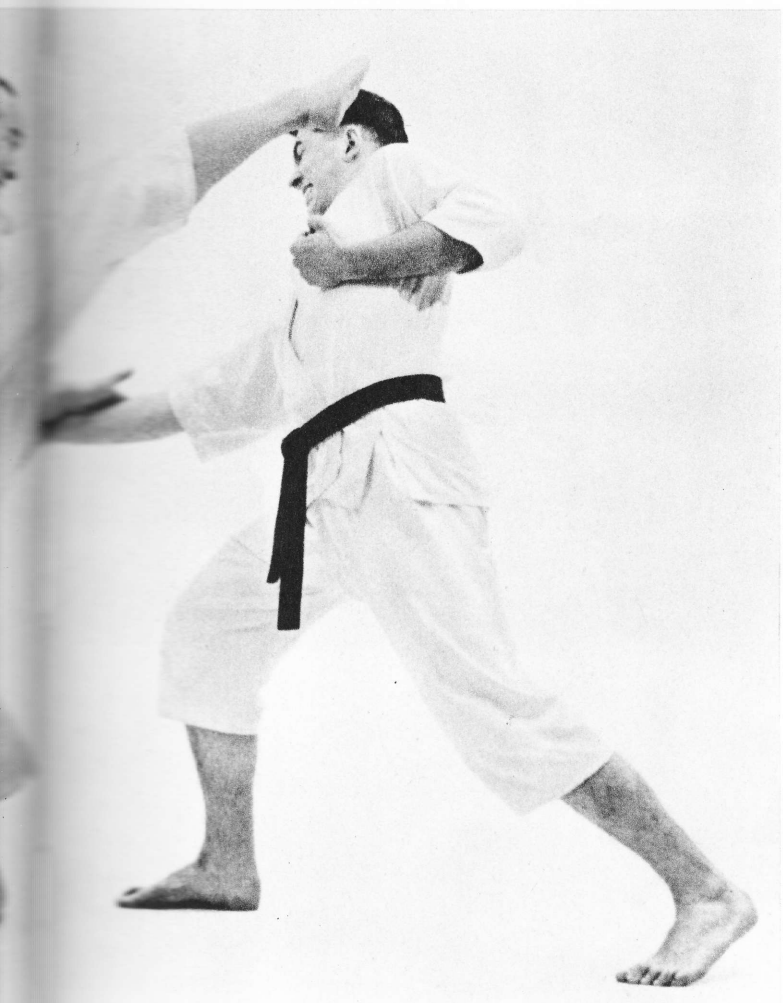


18 (*upper*)

a. Attacker makes right upper thrust which is met with a left upper knife-hand block.
b. While blocking, defender prepares to kick with right instep.
c. Defender delivers right front kick to attacker's groin.

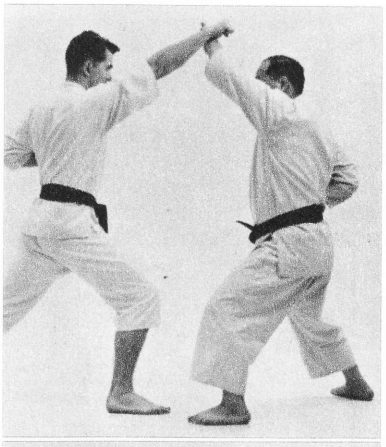
19 (*lower*)

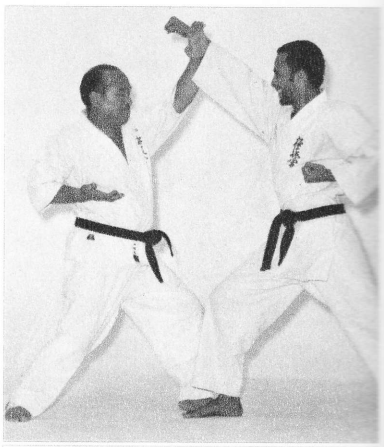
a. The same as in 18.
b. With blocking arm defender obtains *tensho* cover and forces attacker's right arm outward.
c. Defender delivers right roundhouse kick to attacker's ribs.



20 (*left*)

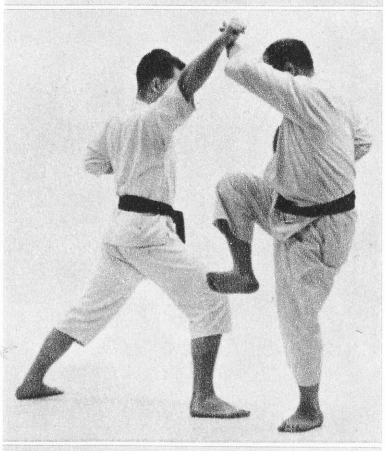
a. Attacker makes right upper thrust which is met with a left upper knife-hand block.
b. Simultaneously with the block, defender moves his left foot forward to a point behind attacker's right leg.
c. Defender strikes back of attacker's right knee with the right foot, sending attacker over backward.

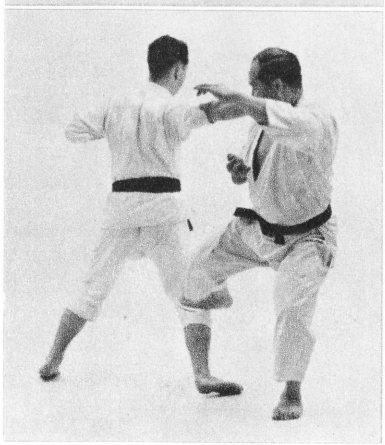




21 (*right*)

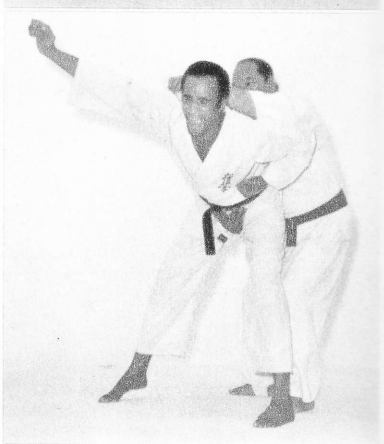
a. Attacker makes right upper thrust which is met with a left upper knife-hand block.
b. Defender quickly jumps behind attacker, places his left arm under attacker's left armpit, and thrusts his right arm under attacker's crotch, grabbing attacker's genitals. The jump in this move is an advanced technique demanding great speed.
c. Defender lifts up with his left hand and pulls attacker's crotch toward him with his right, throwing attacker over forward.

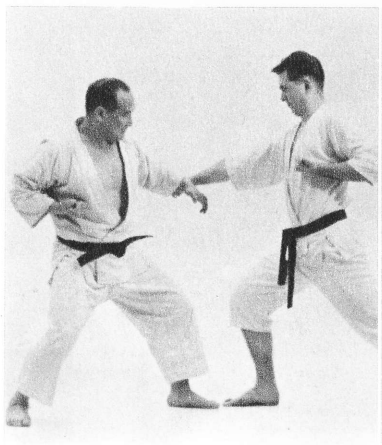


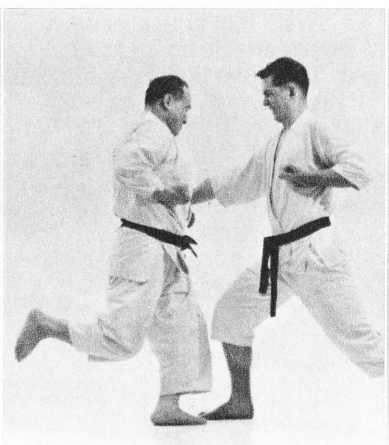


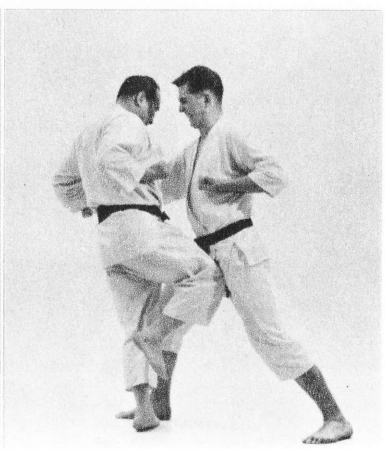
22 (*below*)

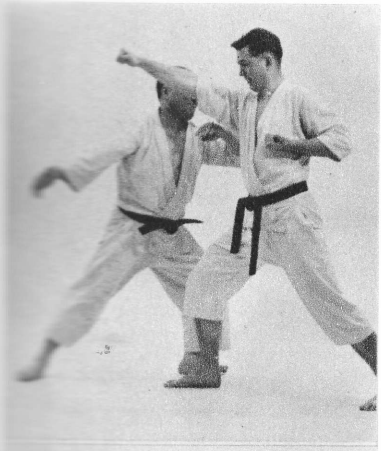
a. Attacker makes right thrust, which is met with a left downward knife-hand block.
b. Simultaneously with the block, defender prepares to kick with his right foot.
c. Defender delivers right knee kick to attacker's groin.

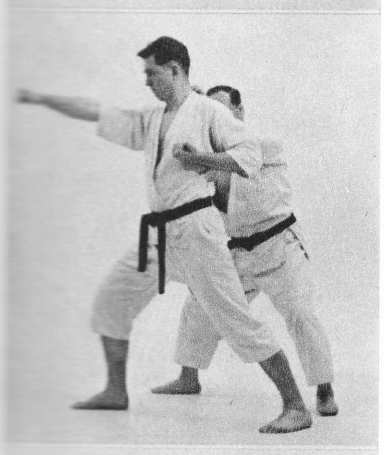


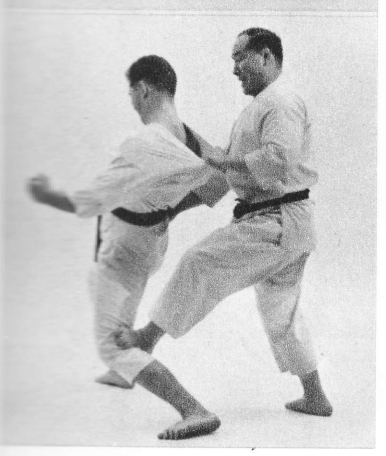






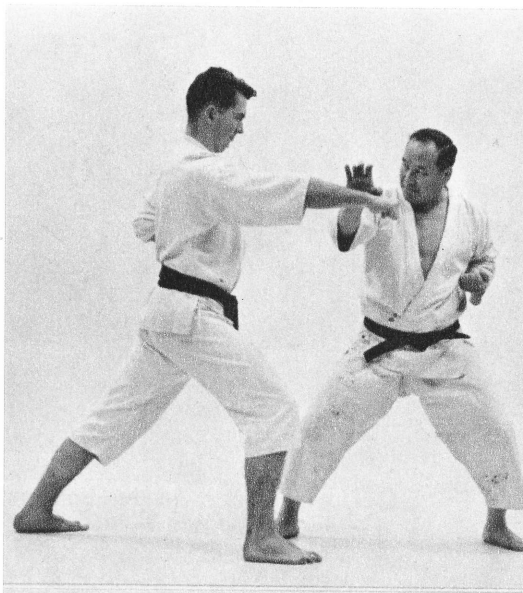


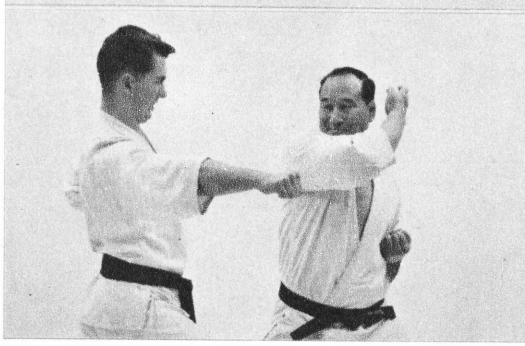




23 (*left*)

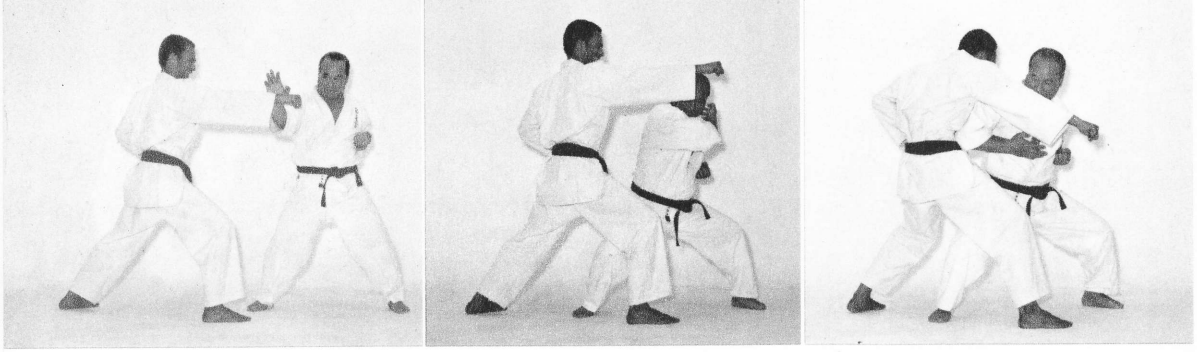
a. Attacker makes right upper thrust which defender avoids by jumping to his left, arms outstretched.
b. Defender moves quickly behind attacker. This movement requires much practice.
c. Defender grasps attacker's collar with his left hand and pulls backward. Simultaneously, with his left foot, he presses on the back of attacker's left knee, sending attacker over backward. In this movement, defender seizes attacker's belt with his right hand.
d. Seen from behind.



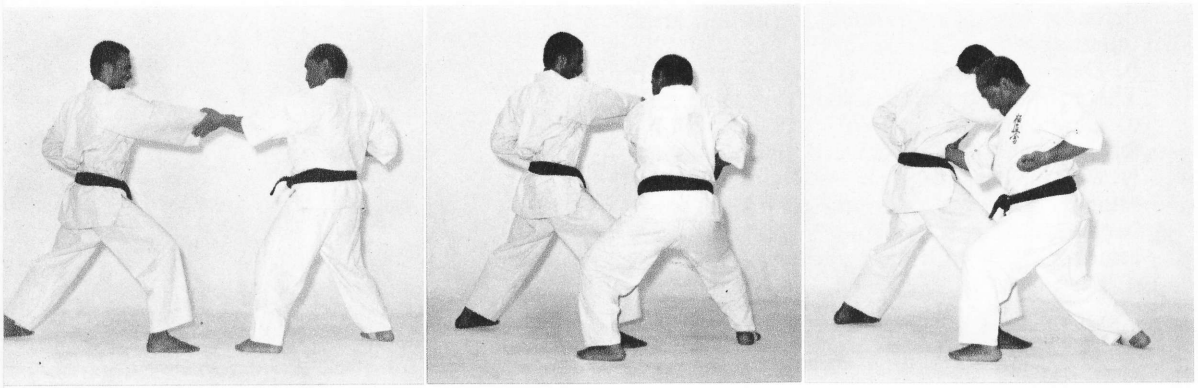


24 (*right*)

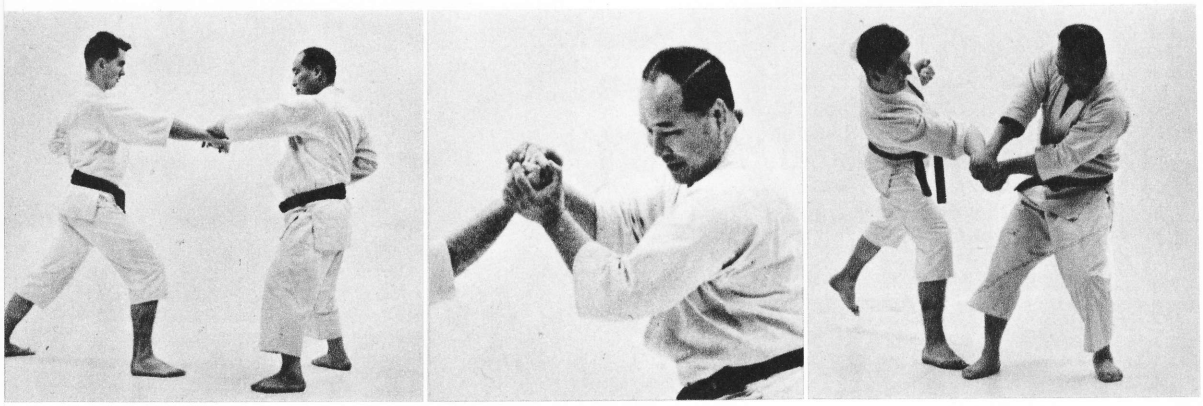
a. Attacker makes right middle thrust which is met with a right palm-heel block.
b. Defender follows through on the block swing and prepares to make a knife-hand strike.
c. Defender delivers knife-hand strike to attacker's right jaw.



25 a. Attacker makes right middle thrust which is met with a right palm-heel block.
b. Defender follows through on the block swing, bending his arm to prepare for an elbow strike.
c. Defender delivers right elbow strike to attacker's solar plexus.



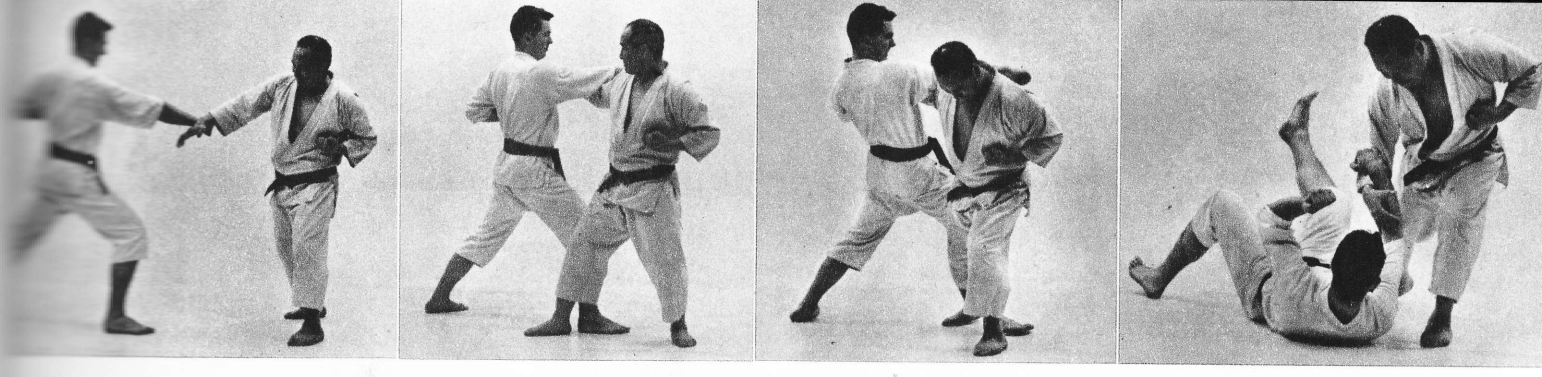
26 a. Attacker makes right middle thrust which is met by a left palm-heel block.
b. While blocking, defender moves one step toward attacker's rear, so that his left leg is behind attacker's right leg.
c. Defender delivers right palm-heel strike to attacker's right ribs.



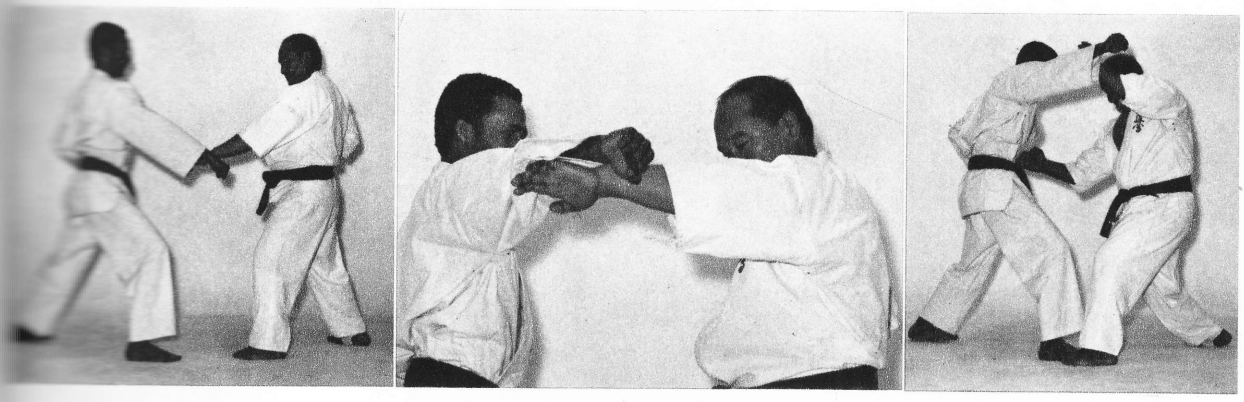
27 a. Attacker makes right middle thrust which is met with a left downward palm-heel block.
b. Defender grabs attacker's right wrist with both hands.
c. Defender moves in quickly before attacker's right (forward) foot and simultaneously bends attacker's right arm backward.

28 a. When attacker attempts a right middle thrust defender seizes the wrist of the attacking arm with both hands.
b. Defender twists attacker's wrist, bringing the underside up.
c. Defender pushes forward and downward with both hands, bringing attacker to his knees.

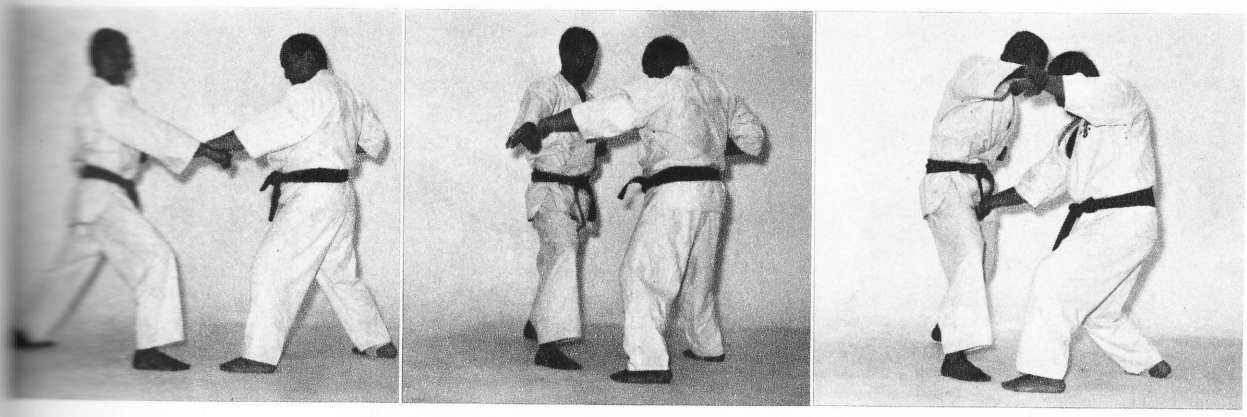
(These techniques are difficult, and only a person who has practiced the three-step fighting movements a long time can master them.)



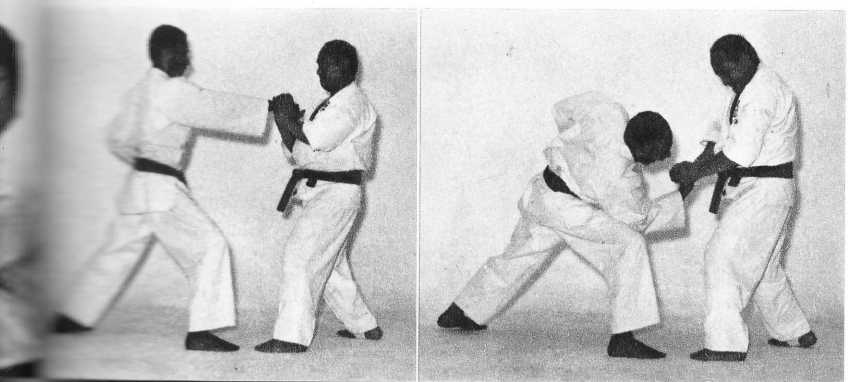
29 a. Attacker makes a right middle thrust, which is met with a right knife-hand reverse outer block.
b. Defender quickly steps around attacker, placing his right leg behind attacker's right (forward) leg. At the same time, defender follows through on the blocking swing, wrapping his right arm around attacker's arm from underneath.
c-d. Defender brings his right foot from behind and trips attacker, at the same time pushing attacker over with his right hand.

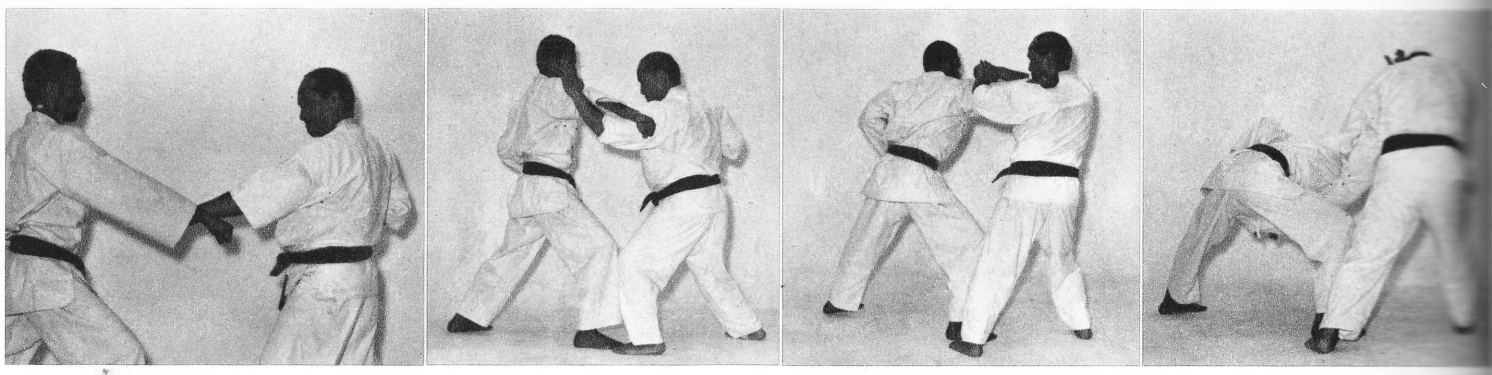


30 a. Attacker makes right middle thrust which is met with a left knife-hand inner block.
b. With his blocking hand, defender describes a circle and pushes attacker's right arm aside, at the same time stepping forward with the left foot.
c. Defender delivers right spear-hand strike to attacker's solar plexus.

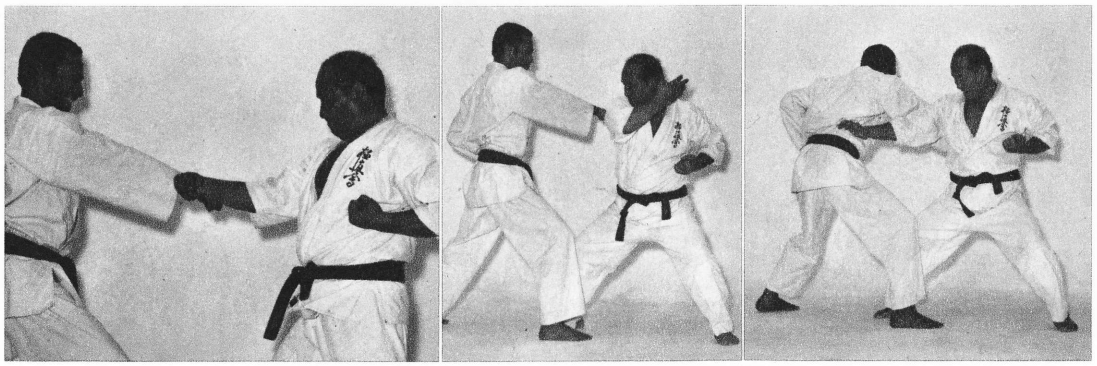


31 a. Attacker makes a right middle thrust which is met with a left middle knife-hand downward block.
b. While blocking, defender moves rapidly in and grasps attacker's genitals with his right hand.
c. Defender's blocking hand describes an arc in forcing attacker's right hand aside. Defender simultaneously pulls attacker's crotch forward.
d. Seen from the opposite side.





32 a. Attacker makes a right middle thrust, which is met with a left knife-hand downward block.
b. Defender swings his blocking arm around and locks it on attacker's right arm. At the same time, defender moves one step forward and places his left foot in front of attacker's right foot.
c. Defender quickly seizes attacker's right elbow with his left hand, at the same time locking his right hand over his left hand. With this hold, defender can force attacker over forward.
d. Final throw as seen from the opposite side.



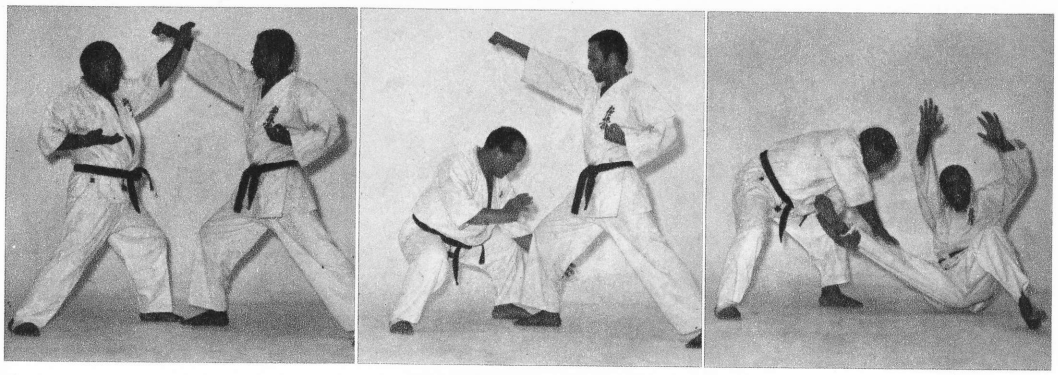
33 a. Attacker makes right middle thrust which is met with right wrist outer block.
b. Having blocked, defender prepares to strike with right knife-hand.
c. Defender delivers right knife-hand strike to attacker's ribs.

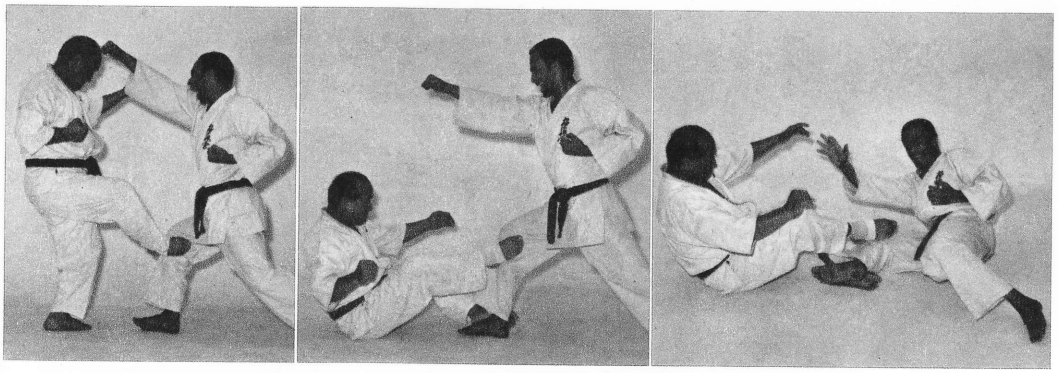
34

a. Attacker makes right upper thrust which is me with a left upper knife-hand block. Defender must at the same time move his left leg behind attacker's right leg.
b. Defender stretches his blocking arm out straight, so that it presses against attacker's neck. With his right hand, defender gets a palm-heel cover and seizes attacker's right ankle.
c. Defender pushes attacker's neck backward with his left hand and lifts attacker's right leg with his right, sending attacker over backward.

35 *(below)*

a. Attacker makes right upper thrust which is met with a left knife-hand block.
b. Defender quickly brings his blocking (left) arm down to attacker's right ankle and applies his right hand to the inner side of attacker's right knee.
c. Defender presses in with his left hand and out with his right, sending attacker over sidewise. Because this advanced technique is extremely effective practice it often till you have mastered it.

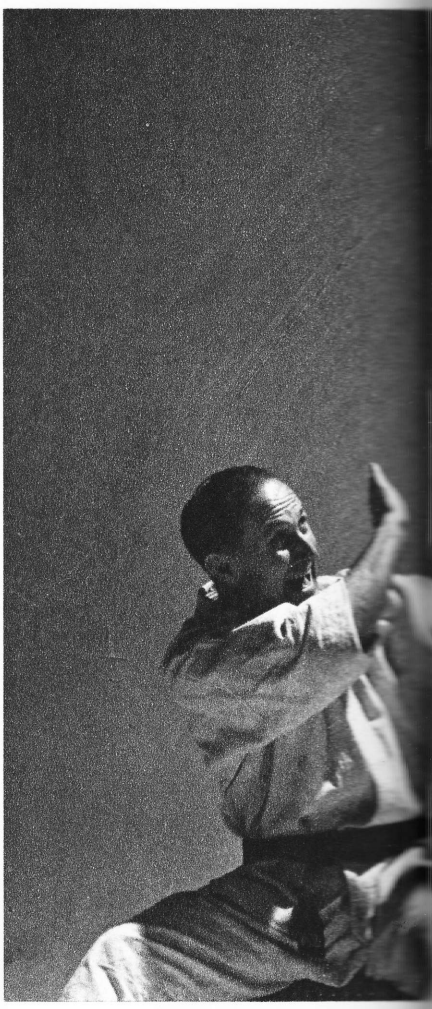




36 a. Attacker makes right upper thrust; defender ducks lower than the thrusting hand without blocking.
b. Dropping to the floor, defender places his left foot against the outer side of attacker's right ankle and his right foot against the inner side of attacker's right knee.
c. Defender presses inward with his left foot and outward with his right foot, throwing attacker over sidewise. This difficult practice defense demands great speed.

4. free-style practice fighting

If we call three-step and one-step practice fightings grade-school and high-school, free-style practice fighting falls in the university class. Of course, free-style practice fighting stems from and is based on the basic training techniques. A person who has trained thoroughly, particularly if his foot techniques are strong, will have a quick eye and a keen sense in free-style practice fights. You should practice the three-step and one-step practice fighting techniques more than three thousand times a piece before you will have really gotten them under control. Anyone who has not trained in the *pin-an* thoroughly should not attempt free-style practice fighting, because failing to master the *pin-an* means that the techniques will lose their proper form.



1. Jumping right side kick.
2. Jumping right side kick.
3. Right side kick.
4. Fighters locked in combat.

1

2

3

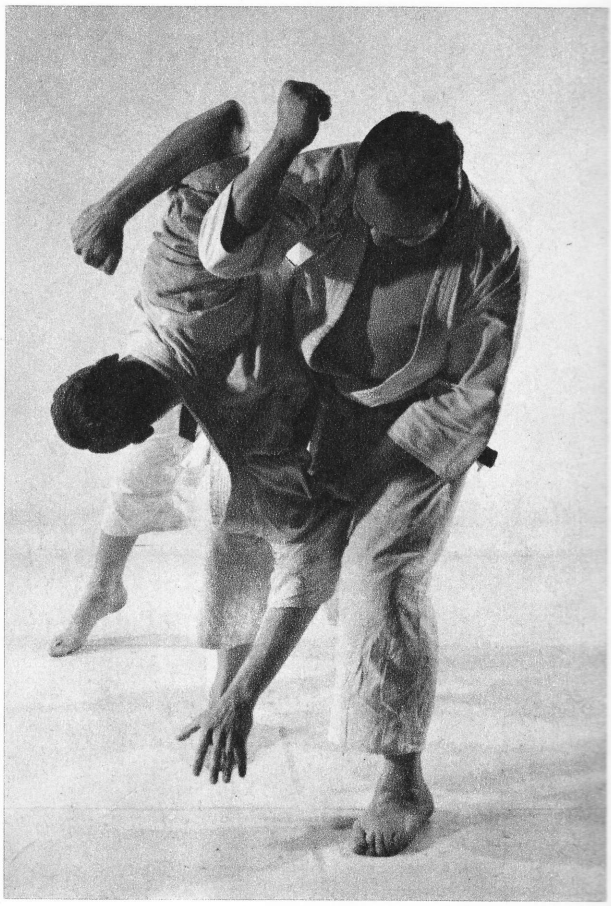
4

5

5. Fighter on right, having warded off opponent's kick, delivers right side kick to the jaw.
6. Fighter on right has just executed a roundhouse kick.
7. Fighter on right, having seized his opponent by the left arm and thrown him off balance, is about to deliver a right fist-edge strike.
8. Two fighters execute left kicks simultaneously.
9. Fighter on left has seized opponent's collar to throw him off balance.

6

7



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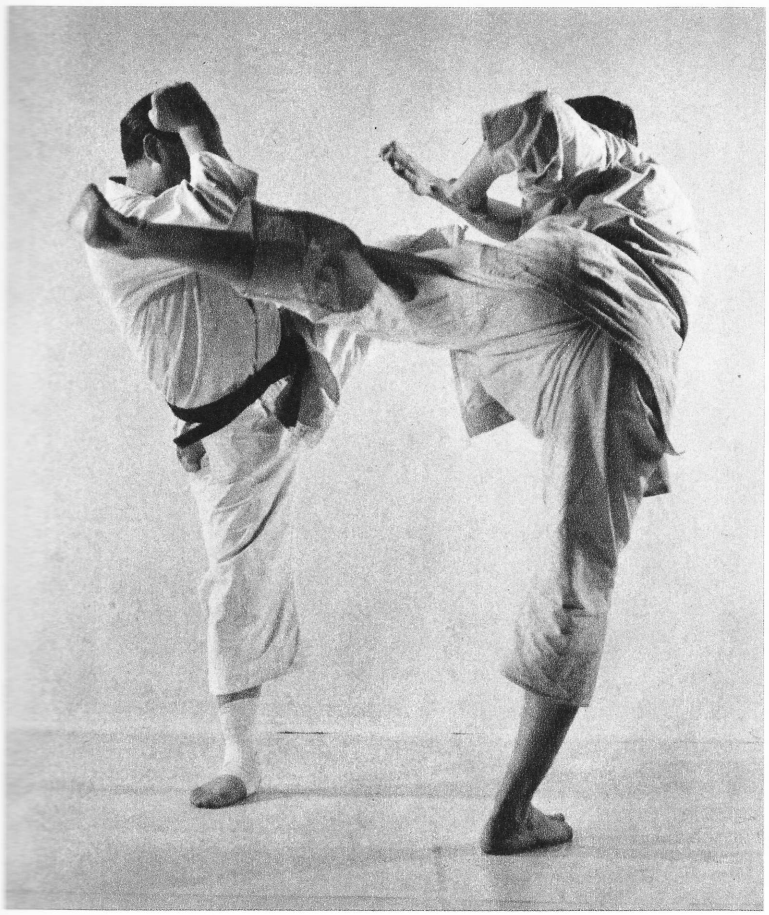
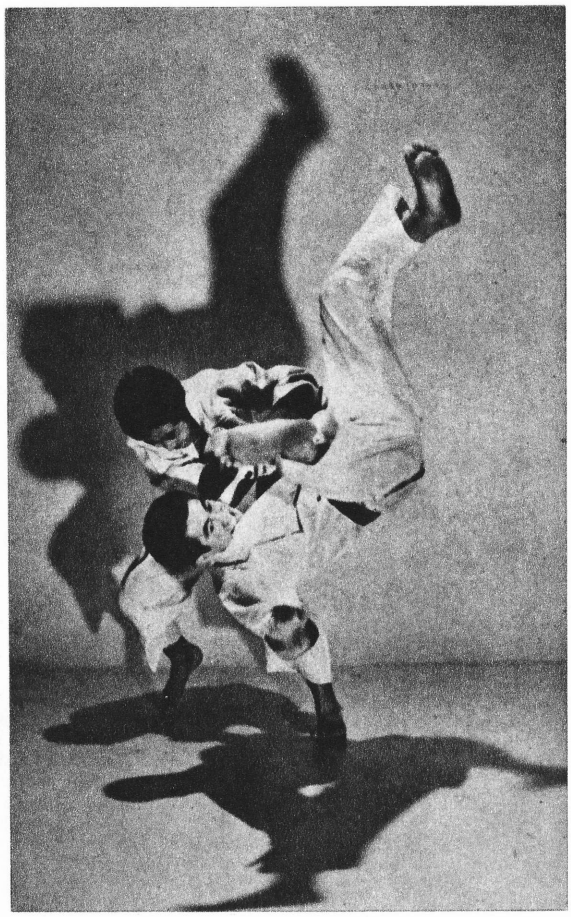


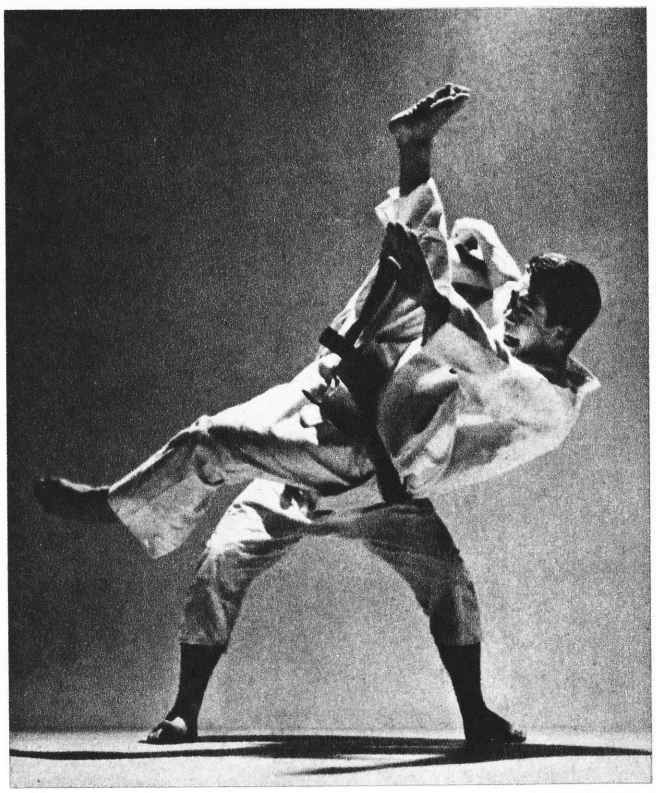


10

10. Fighter in back has blocked opponent's thrust and thrown opponent down.
11. Fighter in back has blocked his opponent's right middle thrust, jumped behind the opponent, and locked his arms around opponent's right arm to throw opponent down backwards.
12. Fighter in back jumps to perform a jumping block against opponent's jumping left kick.
13. Two fighters execute jumping right kicks simultaneously.

12

11



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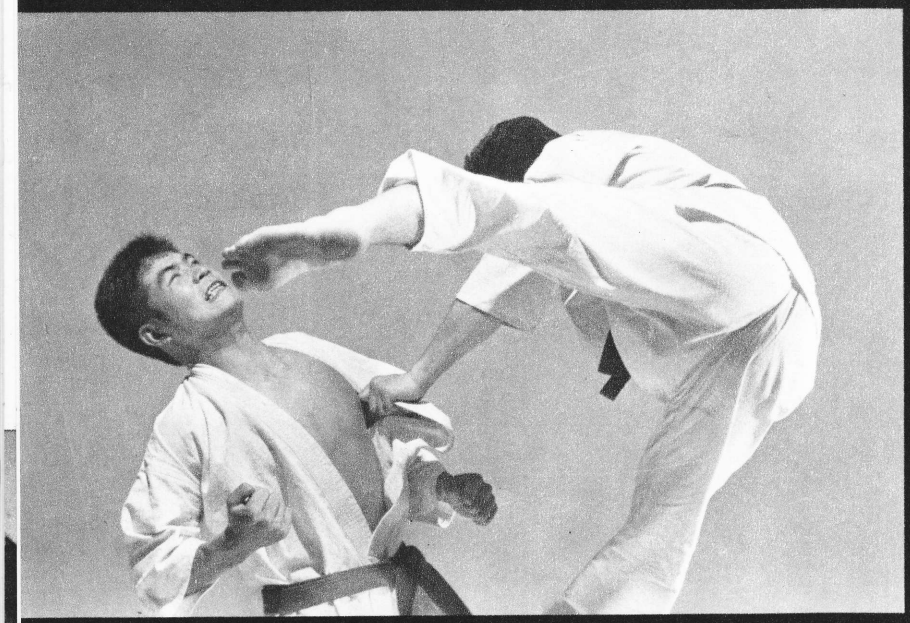

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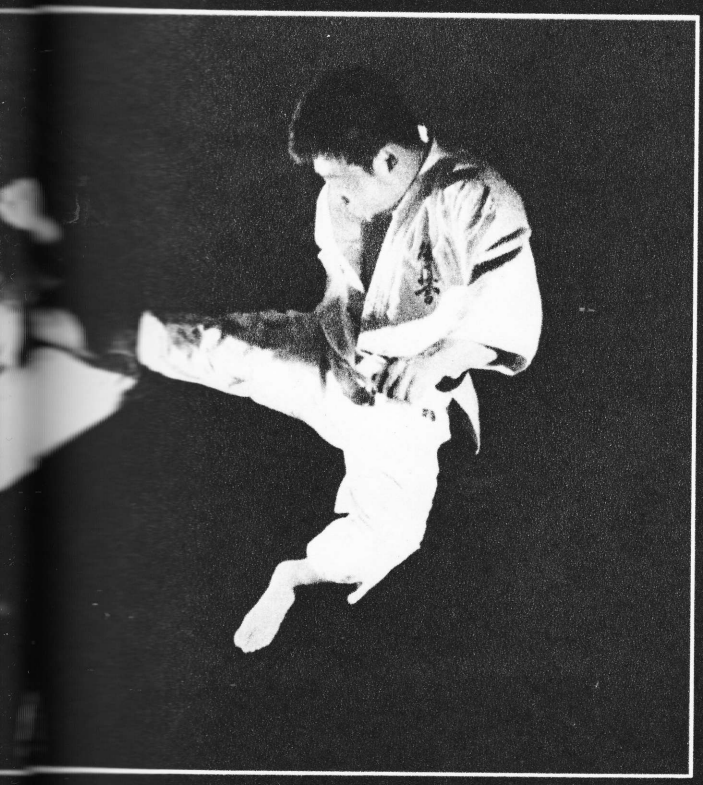
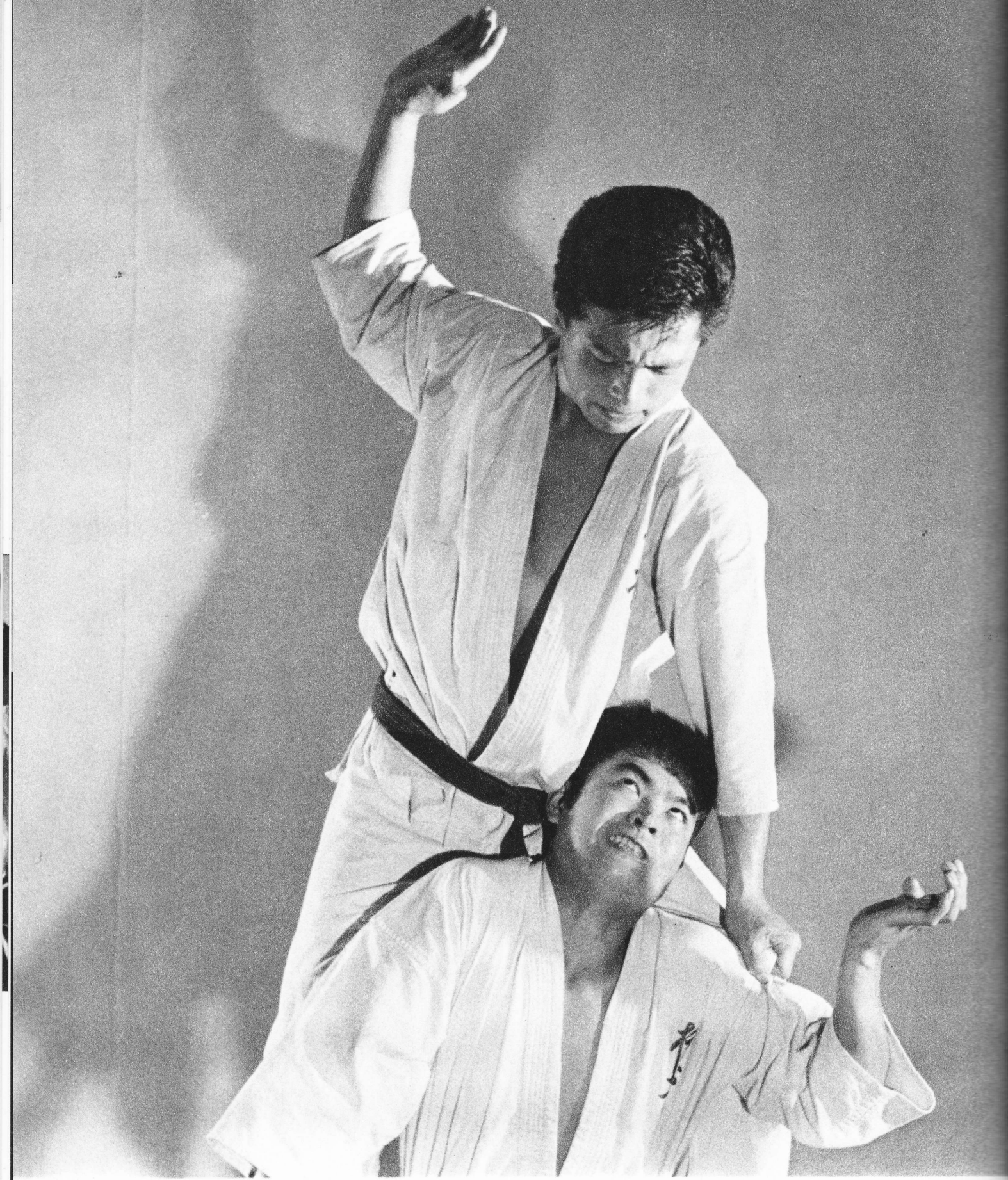


14. Having grabbed opponent's lapel, fighter jumps for a kick to the face.
15. Holding opponent's lapel, fighte jumps.
16. Two fighters executing jumping kicks at the same time.
17. Simultaneous forward side kicks.
18. Simultaneous jumping right forward kicks.



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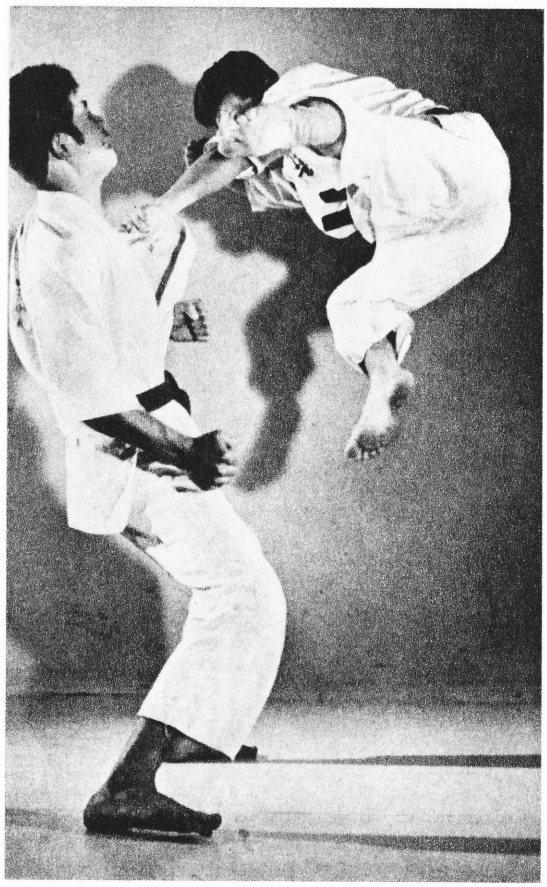

19. Fighter jumps from behind opponent's back and executes a right knife-hand strike.
20. Holding opponent's lapel, fighter jumps and executes a left roundhouse kick.
21. Fighter on left has just executed a jumping side kick.

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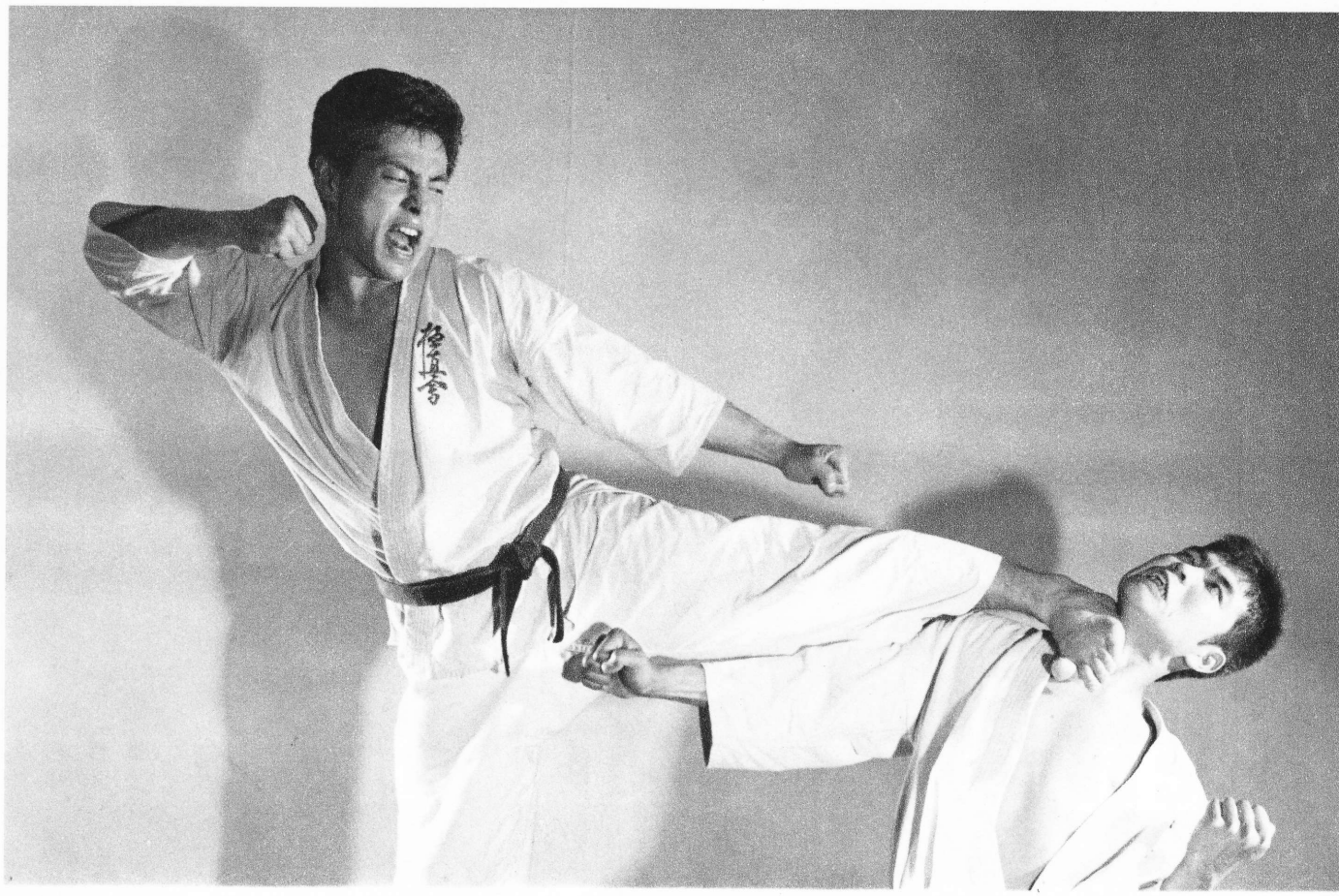


PART

3

SPECIAL TECHNIQUES

10. the roundhouse block

11. the roundhouse inverted thrust

CHAPTER

10 the roundhouse block

THOUGH WE HAVE already explained the roundhouse block in *What Is Karate?*, we would like to do so again here in simple terms because, as the parent of the other blocks, it is of the utmost importance.

The roundhouse block is not practiced in any other school of karate except our own, though it is a fundamental technique very close to the true essence of karate. A large number of techniques resembling this one are used in Chinese *kempo*. Just as the basic exercises are very important in karate, because the roundhouse block is an essential blocking technique, to overlook it is not only dangerous, but also indicates ignorance of the meaning of karate.

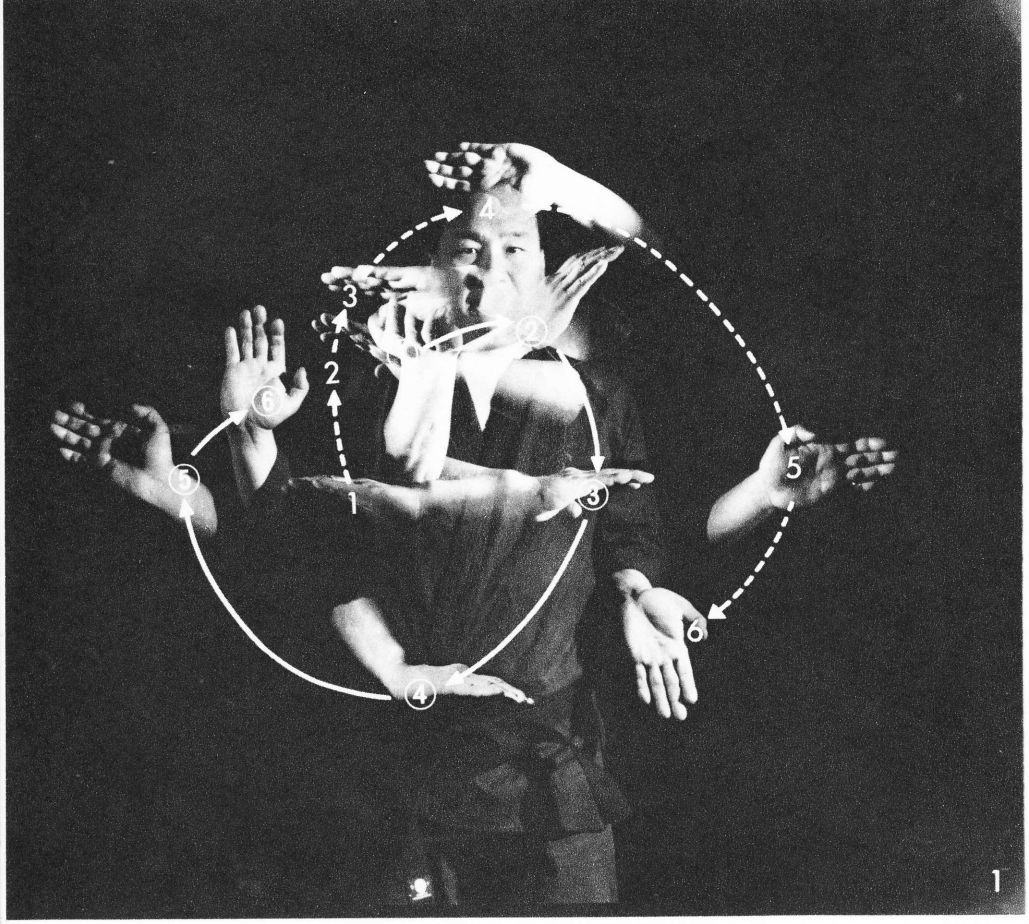
The characters used to write the roundhouse block in Japanese, *mawashi-uke*, indicate that the block is made as the arm is being swung around. The elements of the block are exactly like those of the circular reverse thrust, which we will explain later. The value of this block is that you can perform it when you have a *tensho* hold on the hand your opponent thrust at you and absolutely cannot let it go. If you cannot do this you will be unable to reverse hand holds, and you will be unable to block correctly.

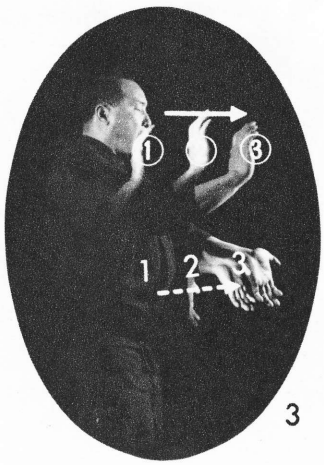
1. the roundhouse block

a. the right roundhouse block

The proper stance is the stable stance, but beginners may also use the *sanchin* stance.

1. Right hand ① and left hand (1). The elbow of the right arm is on a level with the wrist of the left hand.
2. While bringing your open right hand to the tip of your nose, swing it in an outside knife-hand position. The left hand at (2) should form a cross with the right hand and should then come upward.
3. The right hand at ③, while describing a circle, should come down to the left armpit, and the left hand at (3) should be above the face.
4. The right hand at ④ should be just at your own groin, and the left hand at (4) should be just above your own forehead. Note positions ④ and (4) of the right and left hands. They are at the very bottom and the very top of the movement, respectively.
5. The left hand (5), after making a circular motion, comes to just the center left position, while the right hand, from a center position ④, makes a semicircular motion to come to a point just below the shoulder. Pay close attention to the right and left hands in this position. They are both on one straight line.
6. The left hand at (6) is down, and the right hand is at a position near the shoulder, as you see in the photograph.





1. Now we will explain the significance of this movement and how the roundhouse block comes about as the right and left hands make these circular motions.

① Merely the crossing of the elbows and wrists of the right and left arms makes it possible for the right hand palm heel in position ② to parry the opponent's forefist thrust. In position ③ the palm heel of the right hand parries the opponent's middle thrust. In position ④ the right hand palm heel blocks a groin kick, and in positions ⑤ and ⑥ the hand is in a position to push away the next opponent.

The left hand in positions (2) and (3) blocks the opponent's thrusts to the face with the knife-hand block. Position (4) becomes a knife-hand or a palm-heel block against any blows to the top of the head. Position (5) is either a knife-hand block to any thrusts, or it can assume the *tensho* cover. As it blocks in position (6), the left hand can also assume a position to push away the next opponent.

2. Knocking the opponent down while you execute a roundhouse block. Up to this point we have dealt only with the roundhouse block. For the purposes of explanation, we took the photographs from the side view.

The blocking left hand at position (1) is at shoulder level, at (2) it blocks at exactly the waist, and at (2) and (3) the heel of the palm is shoved outward. It is also effective to strike with the palm heel.

3. The same movement seen from the opposite side. The left hand blocks at the shoulder level, and the right hand at the waist. The palm heel is shoved forward. In other words, ② is the block, and ③ is the outward push of the palm heel.

Note: Always be careful of your breathing in the roundhouse outward push movement.

b. the left roundhouse block

Both the right and the left roundhouse blocks are essentially the same, except that in the right roundhouse block, the right hand comes above the left, whereas in the left roundhouse block, the left hand comes above the right. The swinging of the arms, the blocking, the stance, the breathing, and the pushing techniques are all the same.

1. The left elbow is higher than the right wrist.
2. Make a circular motion with the opened left hand so that the palm heel can be used to block.
3. Describing a circle with the left hand, bring that hand to the waist level.
4. As you make the circular motion, lower your hand to cover your groin.
5–7. Make a circular movement and block with the hand that covered your groin. While doing this, push the palm heel outwards. Beginning position.

1. Make an outward circular movement, with the right hand ①, and bring it to the face.
2. The right hand at the face position can block upward strikes to the face.
3, 4. When the hand has blocked once, swing it around and block again.
5, 6. With a circular movement, lower the right hand, and push its palm heel forward. Beginning position.

Note: We call your attention to the same things we said about the right roundhouse block. The methods of pushing the palm heels outward is the same in both the right and the left blocks, except that in the right movement, the right hand is higher than the left and vice versa.

The roundhouse block is a highly developed technique that will enable you to block any move, regardless of how skillfully it is executed. It is, however, too difficult a technique to learn alone. Some people even avoid it at the training hall, but to do so is not to follow the true meaning of karate.

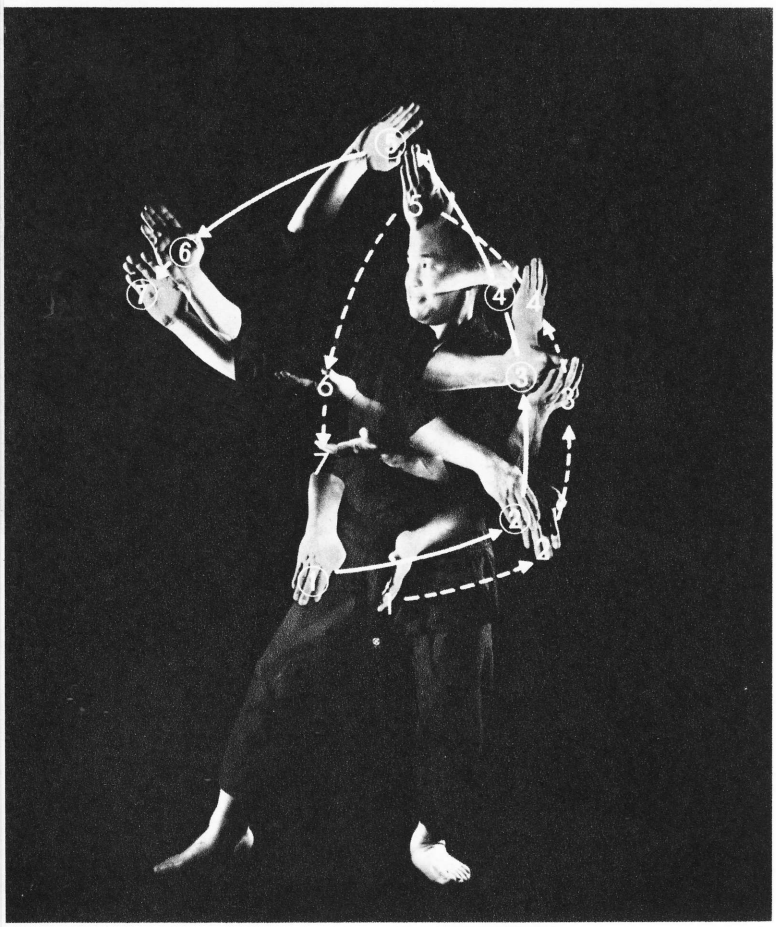
2. the knife-hand roundhouse block

Though the knife-hand roundhouse blokc is used a great deal in such karate basic exercises as the *pin-an*, it is easy to mistake the knife-hand strike for the knife-hand roundhouse block, and there are many mistaken practices in both. When I was traveling abroad in connection with karate, I was keenly aware that the methods used there in the knife-hand strike and the knife-hand roundhouse block were incorrect. These two, the knife-hand strike and the knife-hand roundhouse block, are fundamentally different, and it is foolish to class them together.

It is certainly the responsibility of the people teaching karate today to make it clear that the knife-hand block is a block with the knife hand, and the knife-hand strike is a strike with the knife hand. Regarding these two as the same thing is a grave mistake.

Because of situations like this one, I am somewhat concerned about the future prospects of karate.

Since there are so many incorrect methods of executing this block in the modern Japanese karate world, we will take this opportunity to introduce the correct method, based on Chinese *kempo* and the original karate method.

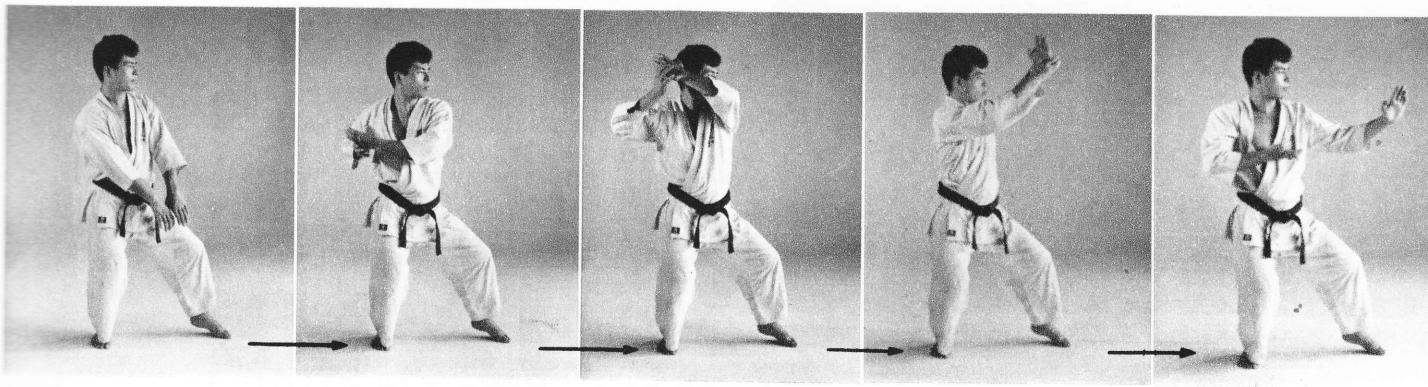


a. the right knife-hand roundhouse block

1. The place to begin is always the groin, the central part of the human body.
2. With both hands make a circular motion to the rear.
3. Bring the left hand together with the right hand from the outside.
4. Bring the hands together behind the ear and make a circular movement above the head.
5. Bring your hands to position (5) in the photograph.
6, 7. The right hand assumes positions ⑥ and ⑦. Bring the left hand down to positions (6) and (7) in almost a straight line. In other words, bring your hand directly down from above your head to your waist as if to protect that area.

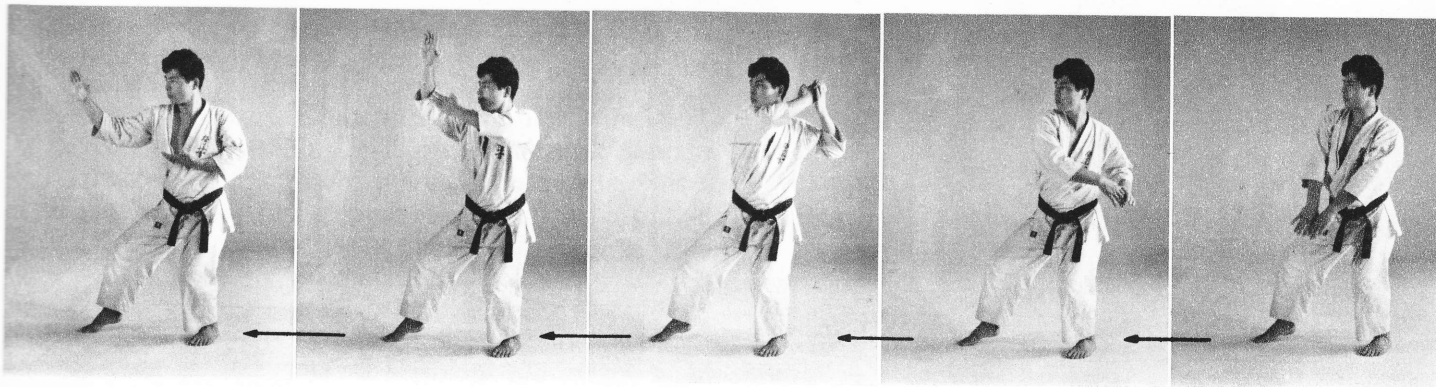
b. explanation of the knife-hand roundhouse block

Like the roundhouse strike, the knife-hand roundhouse block is one of the most important techniques and is a fundamental among the blocks. If we define karate as developing from points and circles, to which line is incidental, the roundhouse block and the knife-hand roundhouse block are perfect illustrations. As we have said before, the block, centered on a point and describing a circle, is one of karate's greatest distinctions and is a great source of karate's interest.

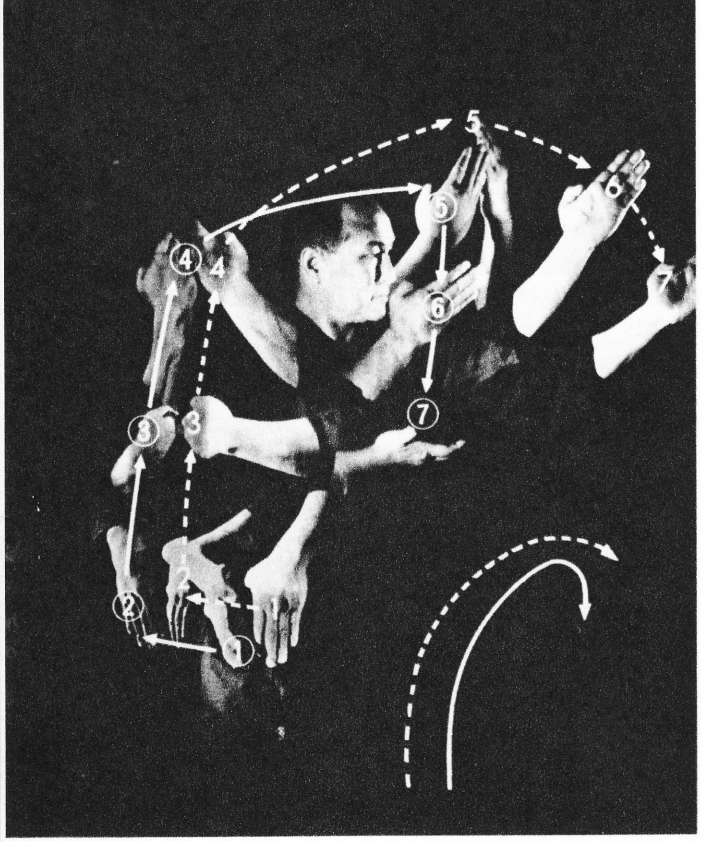


1. Begin in a left back leaning stance, and make a circular motion from the groin.
2. Put both hands together, as in the photograph, and swing them to the right rear.
3. After you have made the circular motion, both hands will be behind your ear, from where you can prepare to fend the opponent's attack.
4. Preparing to execute a knife-hand block.
5. The left knife-hand block.

In general, the fingertips of your left hand, with which you will block the attack, should be at about eye level, and your right hand should be in front of your abdomen. Always maintain a posture from which you can block a possible kick from the opponent.



1. Assume the right leaning back stance, and make a circular motion with both hands beginning from the groin.
2. As you swing your hands to the rear left, join them together.
3. The left knife-hand block from behind the left ear.
4. Both hands are in front, preparatory to the knife-hand block.
5. The right knife-hand block.

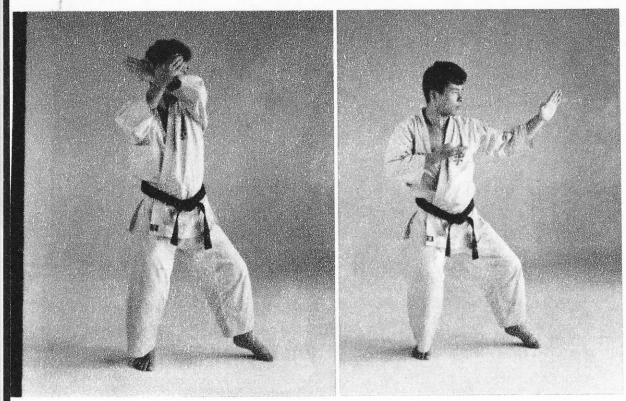


c. the left knife-hand roundhouse block

The position of the hands is the same in both the right- and the left-hand blocks. It is all right to place one hand on the other (as in the right-knife-hand roundhouse block), or you might join the backs of the hands. Both methods are correct. The thing to remember is that you must begin at the groin and bring your hands up to behind the ear and then above the head in a circular motion. Be careful that in doing this you execute a knife-hand block and not a knife-hand strike.

1. This is essentially the same as the block with the right hand, except that in this case the left hand is on the inside and the right hand is on the outside.
2. In both the right and the left blocks, begin at the central part of the body, the groin area, and bring the hands to the rear.
3. Join the backs of the hands as you make a circular movement.
4, 5. Open the hands behind the ear, and making a large semicircular motion, bring them to the front.
6. The left hand is to the front, and the right to the rear.
7. While blocking with the left hand, bring it to eye level. Block with a right knife hand so as to protect the waist area.

In either the right or left knife-hand roundhouse blocks, when you bring your hands together while making the circular motion, it is perfectly correct either to put one hand on top of the other or to join the backs of the hands.



1. *The position for the left knife-hand strike. The striking hand (left) usually falls to the inside. The right hand is on the outside. In this instance, one wrist is placed on top of the other. The stance is the left back leaning stance.*
2. *The properly executed knife-hand strike.*

d. diffenrence between the knief-hand strike and the knife-hand block

The knife-hand strike and the knife-hand block are two entirely different things. The knife-hand block consists of a circular motion beginning at a point, whereas the knife-hand strike is a strike delivered at a forty-five-degree side angle in a spiral movement.

To avoid your making mistakes between the knife-hand block and the knife-hand strike, we will explain the strike. Of course there are a number of different types of knife-hand strike, but for these we refer you to the chapter on basic exercises.

This section deals with the inside knife-hand strike. When the legs are in the opposite back position, we use an inner reverse knife-hand strike, but we omit that technique in this explanation.

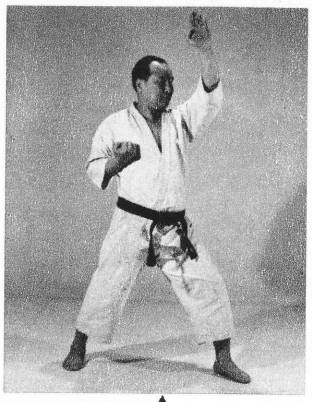
Note: We repeat that you should be sure to regard the knife-hand strike and the knife-hand block as two entirely different techniques.

CHAPTER

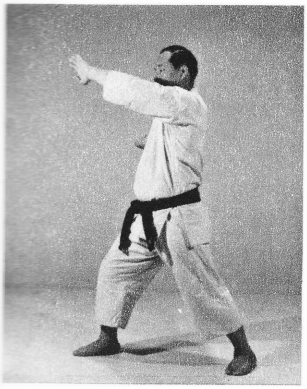
11 the roundhouse inverted thrust

THE ROUNDHOUSE INVERTED THRUST, not found in Japanese karate, descended from Chinese *kempo*, as did the roundhouse block. Though these are two highly developed techniques, the karate masters of Japan and Okinawa have ignored them. Today our school and the *kempo* schools are probably the only ones to teach these two techniques. The value of the roundhouse thrust lies in the switch from the all-important cover technique, through a roundhouse block, to a roundhouse thrust. This is a transition from defense to attack through the thrust. Though many blocks are performed with vertical motions, this thrust and the roundhouse block are performed in a circular motion. The thrust will invariably put your opponent off balance.

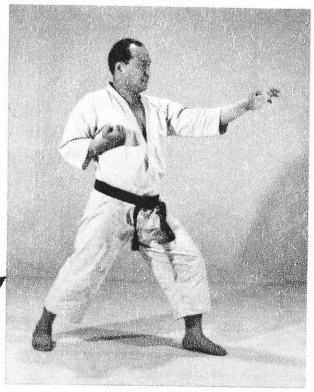
1. the techniques



The left hand in the high position.

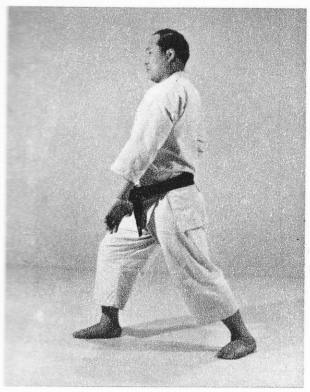


Swing the open left hand in a circular motion. In the photograph the hand is in front of the face.

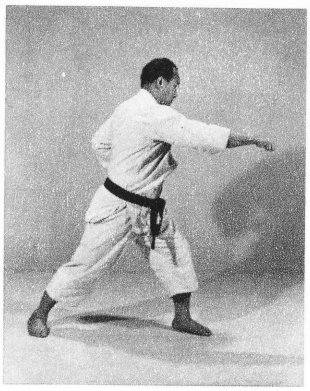


The left hand extended forward as if to get a wrist cover on the opponent's thrusting hand.

Straight stance facing front.

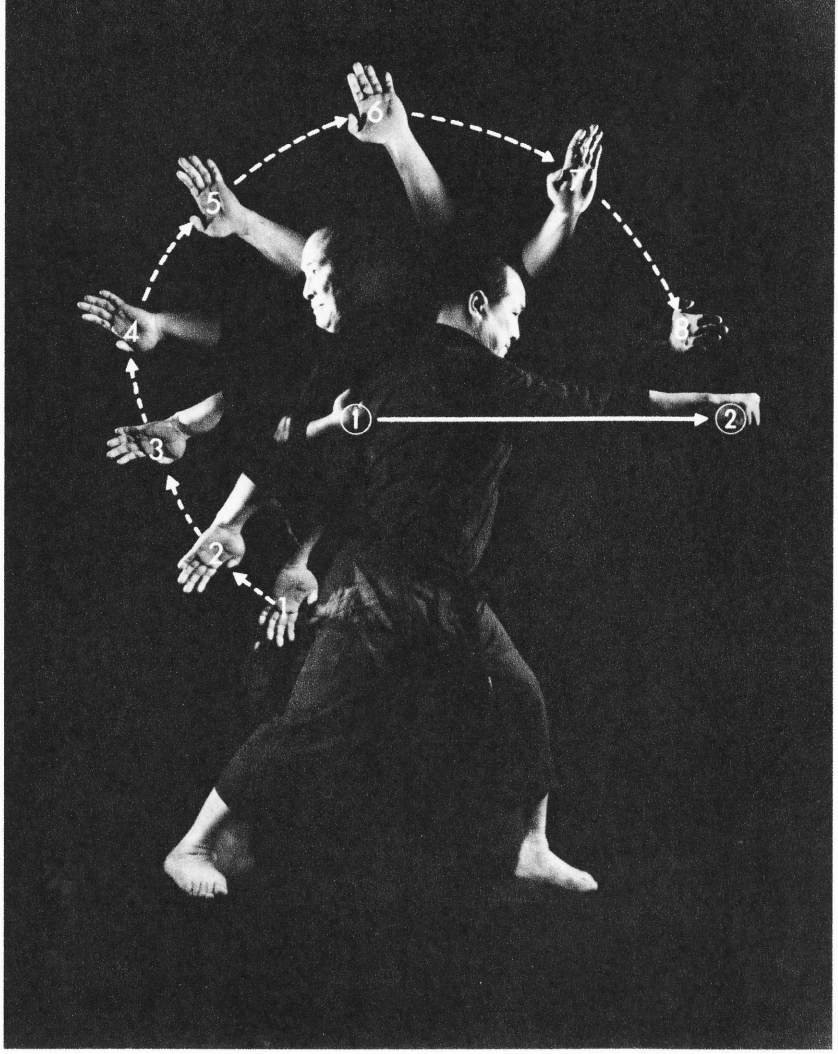


Beginning position; always begin from the groin area, the center of the body.



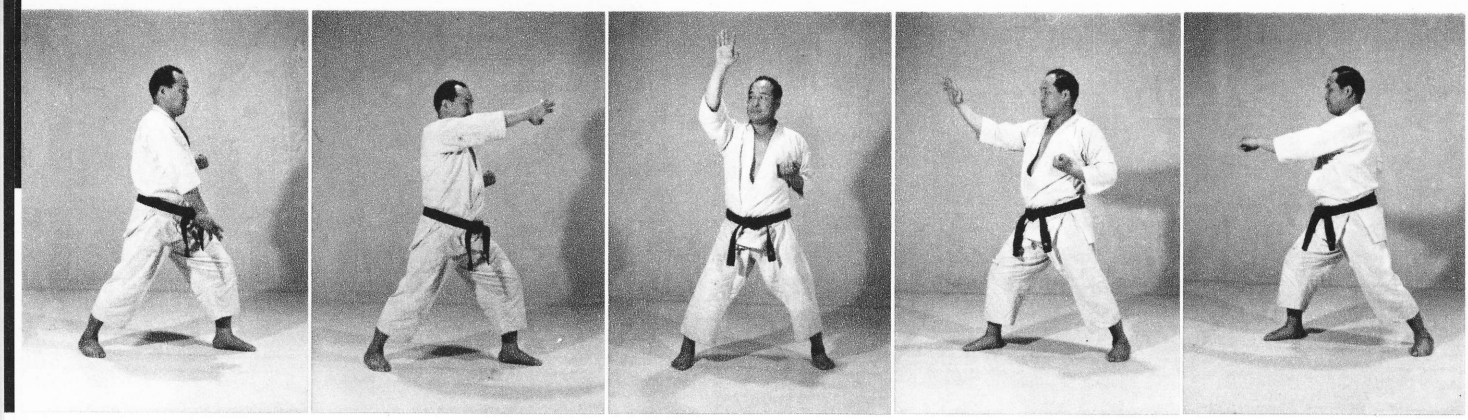
Inverted thrust with the right hand.

▶the left roundhouse inverted thrust◀



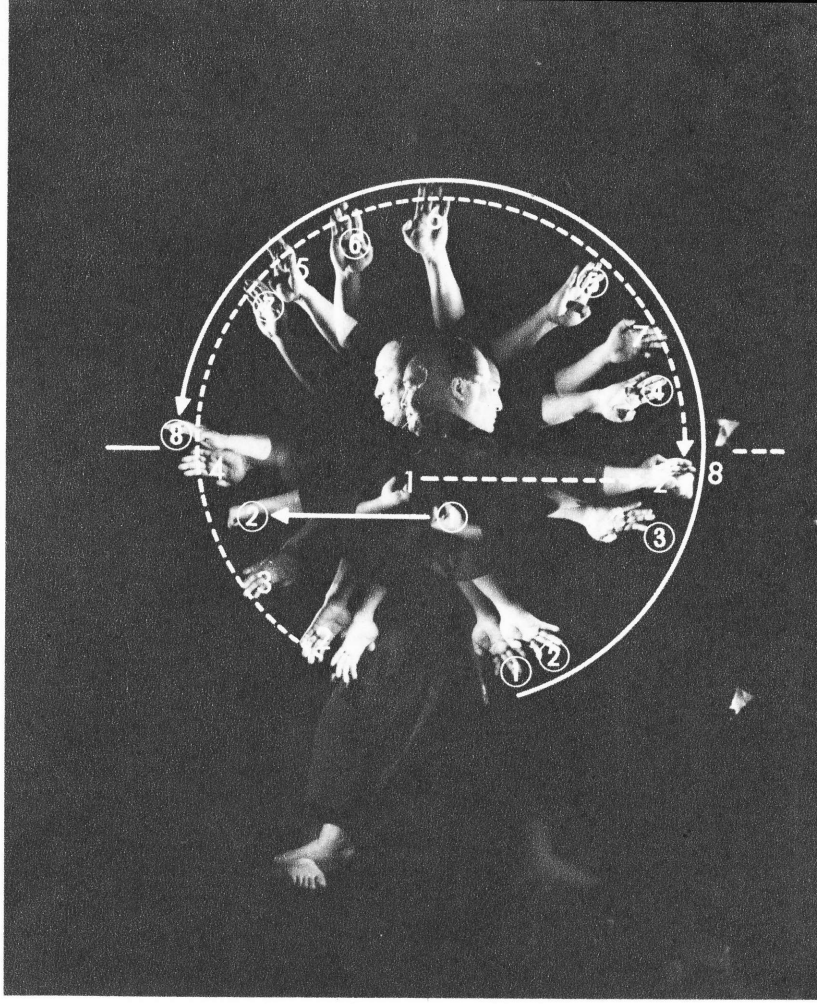
The beginning position is the right forward stance. Face right (1), and beginning from your own groin area (2) and with your left hand open, block the opponent's striking hand with a knife-hand block as in (3), (4), and (5). As if to get a wrist cover on your opponent's hand, swing your arm (6), turn your face to the left, block your opponent's striking hand as in (7) and (8), and pull it to you. At the same time, execute a right inverted thrust as in ① and ②. When facing right, keep the right hand by the right side.
In the right roundhouse inverted thrust simply perform the same movements in the opposite direction.

▶the right roundhouse inverted thrust



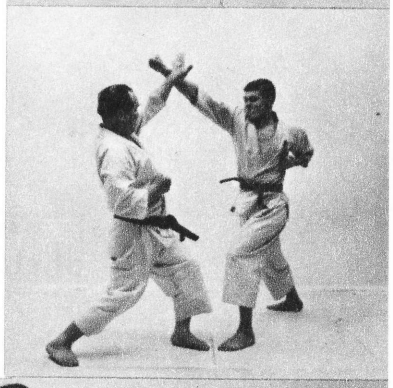
▶**the indentical right and left roundhouse inverted thrusts**

Turn your arm with open hand, as in the left inverted roundhouse thrust, through steps (1)–(8). At (8), while drawing your hand to you, execute a right inverted thrust. In the right roundhouse inverted block, assume the forward position and swing your arm round in a circle as in steps (1)–(7). At step (8) block and cover the opponent's thrusting hand, draw that hand to you, and execute a left inverted thrust. To block the opponent's thrusting hand it is best to use a wrist-cover block. The wrist-cover block is much like the knife-hand block, except that in the latter you block with the knife hand, whereas in the former you tense the little and ring fingers and block so as to trap the opponent's arm. (For more detailed explanations, see Chapter Eight on the *tensho*.)

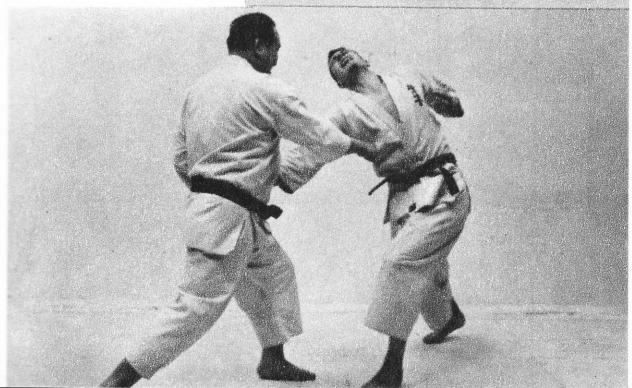


2. explanation of the roundhouse inverted thrust

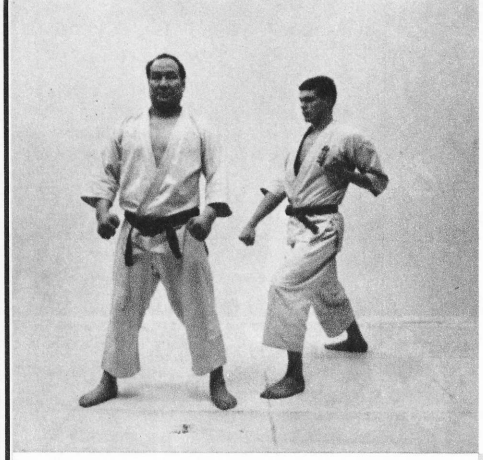
The opponent is about to attack from the rear.



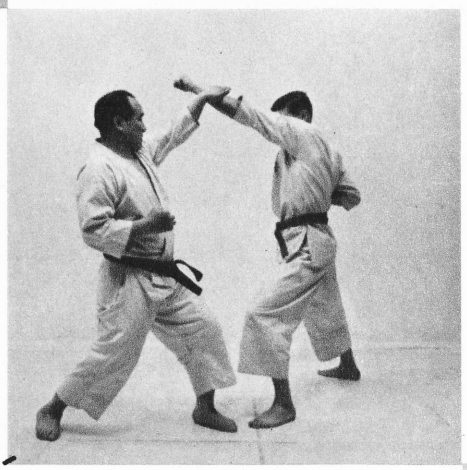
Block his thrusting right hand with a left roundhouse knife-hand block.



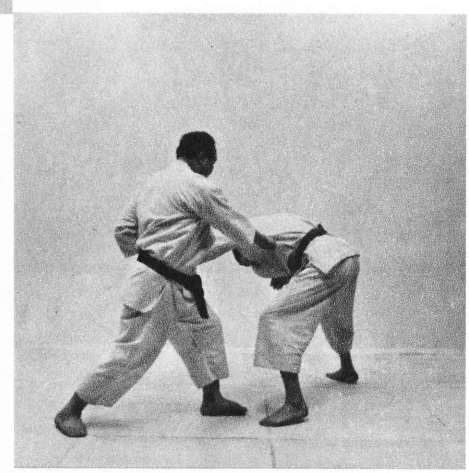
Right inverted thrust.



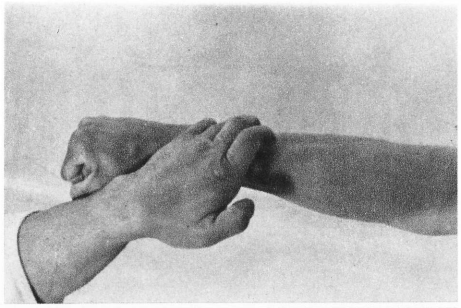
The opponent is about to deliver a left thrust from the rear.



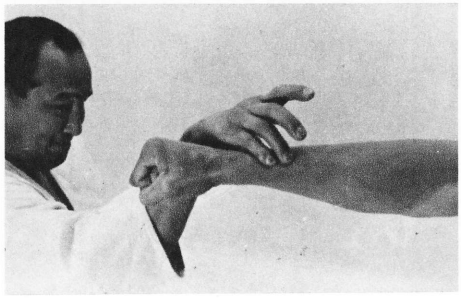
Block the thrusting left hand with a left roundhouse knife-hand block.



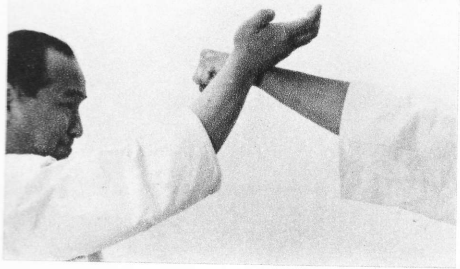
Get a wrist hold on the opponent's hand, pull it toward you, and deliver a middle right thrust to his ribs.



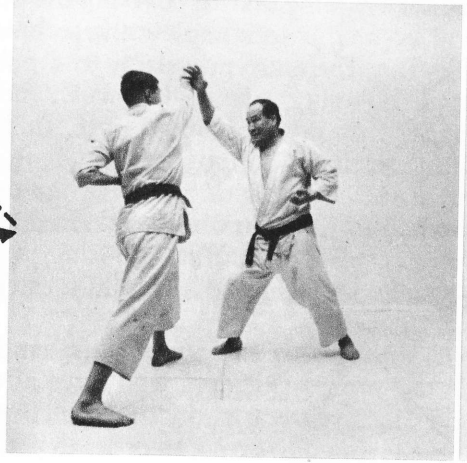
A covering inside parry of the thrusting hand.



Covering from the outside.



Knife-hand inside block. See the preceding page. Take care not to make a mistake between the covering parry and the block.

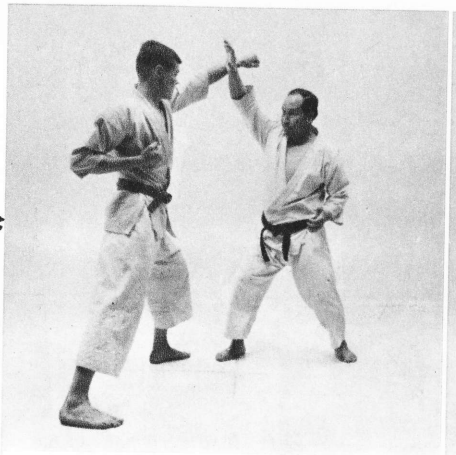


Block the opponent's thrusting right hand with a roundhouse knife-hand block, and get a wrist cover on his arm.

Execute a left inverted thrust.

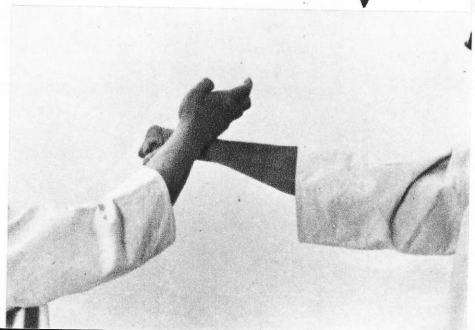
The opponent is about to attack from the front right.

Knife-hand block.



Block the opponent's thrusting left hand with a right roundhouse knife-hand block.

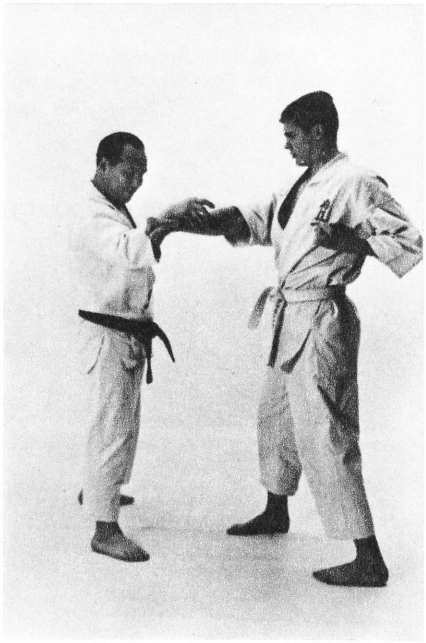
Pull the opponent's right hand to you, and execute a left inverted thrust.



3. training to cover and seize your opponent's hand

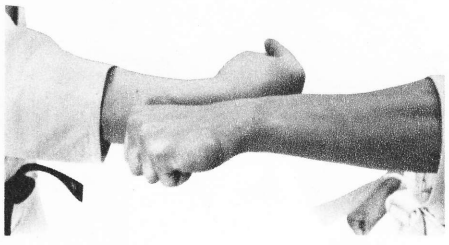
In the roundhouse inverted thrust, a mistake in covering the opponent's hand means you will be unable to complete the technique. The reader probably thinks that there are no seizing and pulling techniques in karate, that we use only the kick, the thrust, and the strike. This is true, however, only in beginning karate. In more advanced karate, covering and seizing the opponent's hand are used to reverse hand holds, and strikes to the vital points of the opponent's body are used to down him. The roundhouse inverted thrust is one of these more advanced techniques, which the young karate participant should learn once he has achieved a certain mastery of the karate basics.

The methods of covering and seizing the opponent's hand are based on judo and *aikido* techniques. Readers who have already read the chapter on Formal Exercises will know that the covering and seizing techniques evolved from the *tensho*. In order to perform the inverted roundhouse block or thrust or in order to be able to reverse hand holds, you must make great progress in the covering and seizing techniques. This means, in turn, that you must master the *tensho* from which these techniques grew.



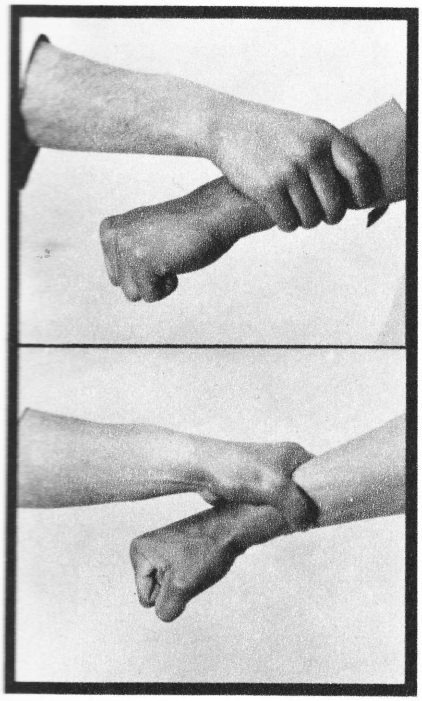
Inside cover on the opponent's right thrust.

Left wrist block to the opponent's left thrust.



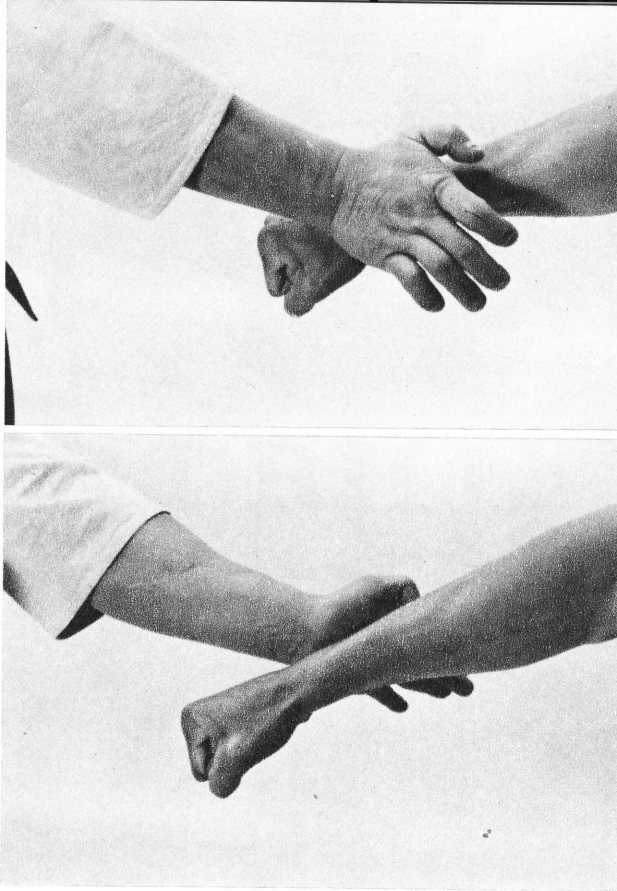
Left insdie wrist block to the opponent's left thrust.

Bring your hand upwards, as in the photograph, when the opponent has seized your wrist.



In judo, the usual method of seizing the hand is as shown in these photographs (left).

The karate method of seizing the hand (right).
This is not really seizing the hand but is closer to a block with the palm heel or to covering the hand. These photographs are a good research source for understanding the difference between the karate and judo methods of seizing the hand.

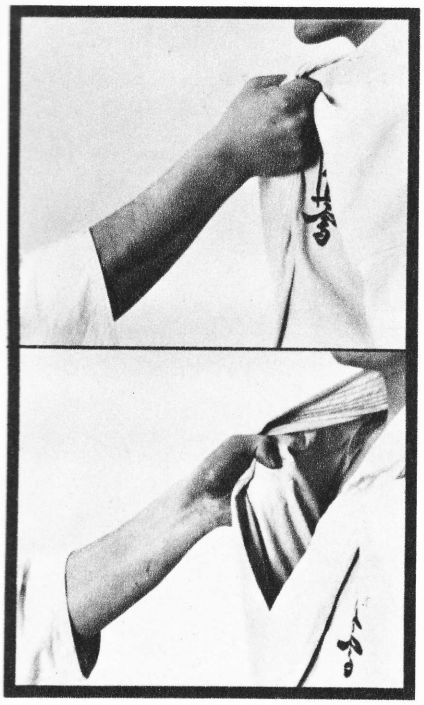


things to watch:

In a karate hand covering position, either inside or outside, always tense the little and ring fingers. (For further details, see Chapter Eight on the *tensho*.)

Though there are several other methods of covering and blocking, this is sufficient to show the difference between the karate and the judo methods.

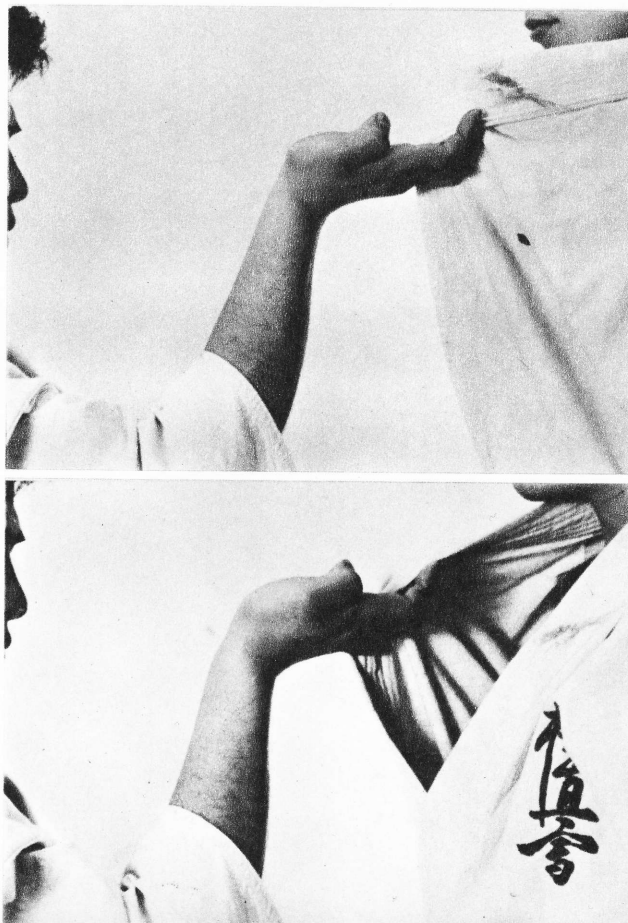
This method of hand covering came from Chinese *kempo* and is not found in Japanese karate. Karate developed from a circle not from a straight line. Straight-line karate is a development added by karate teachers of later centuries who did not understand the essence of karate. All the movements in karate, beginning with the methods of seizing and the blocks, are circular.



The usual judo method of seizing the collar (left).

In the case of karate, it is not so much seizing the collar as it is catching the collar on the hand (upper right).

Catching the underside of the collar on the hand from the inside (lower right).



PART

4

SPECIAL DRILL

12. special drills

13. the stone-breaking techniques

CHAPTER

12 special drills

THOUGH IT IS TRUE that knowing or not knowing these special drills has no effect on karate practice, to know the real essence of karate, a knowledge of the use of them is useful.

The true karate style is, of course, empty hands as the name implies, but for added strength we should also practice as violent action as possible with certain pieces of equipment. For instance you can harden your hands by striking at a tree wrapped in sheafs of straw for two or three years until the tree has died. On the other hand, it is good to vary and alter your training with the use of a variety of tools, because too long a practice on the same thing will become disagreeable.

As an example of the way various tools for training progress, the modern steel barbells, developed from an old practice of lifting stones, or later concrete barbells, to strengthen the arms.

The use of tools in modern karate special drills, also, gradually developed from treating Nature as a karate opponent.

Unfortunately, because of space limitations, we are able to introduce here only the very beginning special karate techniques, which anyone who will practice will be able to execute.

At this point, I shoud like to say a few words about my teacher, Kotaro Yoshida, who mastered unbelievable techniques through special drills. Despite the fact that he is the finest teacher of martial arts in the Takeda school, and is, in addition, the greatest authority on those arts, all of his life has been sad. He was unrivalled in the fields of Japanese *aikido*, sword fighting, judo, and knife throwing. On the other hand, he is a complete eccentric. He always wears kimono and carries an iron-rib fan. Despite the fact that he has a home, he prefers to leave it and live his own life. He says that, "My life calling is reading and writing and the martial arts." If someone were to say to my teacher, "I'll give you all the money you want if you teach me the karate techniques," he would doubtless not teach that man. Unless, as a person, the student is compatible with Yoshida, he will not teach him anything. Today, as he approaches ninety years of age, even though he has many followers and though many of his pupils are now the teachers of other schools, he continues to lead a pitiable life of exposure to the elements.

When Yoshida was young, he never lost a match in reverse-hand techniques, sword fighting, or judo. He always explained that the martial arts are for human physical and psychological training and discipline and are not to be used as means of gaining wealth or fame. We leave the propriety of this statement to the readers' judgement. Even so, we cannot help feeling sorry for the life of poverty Yoshida has lead.

I have read many books and novels on karate arts, but I have never seen or heard of techniques as wonderful as my teacher's. His mastery of his art can only be called perfection. Even though I describe it this way, I fear that my readers will only half believe me.

As an example of just how really excellent this man's technique is, I will cite his ability to catch a fly in flight with a pair of chopsticks. This is the type of technique that can be executed only by someone whose movements, techniques, and breathing have been perfected to the ultimate. If it is autumn when the weather is cooler and the flies are drowsy it may not be so difficult, but in the midst of summer, the flies are active and catching one this way is no mean trick. Nonetheless, until he was nearly fifty, Yoshida was performing this difficult technique with extraordinary skill.

I have digressed a bit, but I feel that the special drills are really essential to anyone who is pursuing the real essence of karate. Because there are many fakes abroad in karate today, anyone who seeks the genuine thing should master at least one of the following techniques. One who, though skilled in the forms and in practice fighting, can manage only a little of the karate stone- or brick-breaking techniques cannot be considered a karate teacher. A karate student must master one such technique as being able to knock down your opponent easily with one hand, stopping someone with one finger, or knocking over a man or animal of greater than your own size with one light slap. Of course, stable spiritual strength is a vital factor in these techniques.

Probably all of my readers know something of hypnotism. In karate, Zen, in other words, psy-

chological unity, is essential. Though a psychological technique similar to Zen, hypnotism is rest without psychological slackness, whereas Zen is control without psychological tensions. Moreover, hypnotism is suggested from without by another, whereas Zen is suggested from within by oneself. (For further details see Chapter Twenty-three.)

Though we cannot make it possible to fly to the heavens like Superman or to make your body transparent like the Invisible Man, we can make things that are impossible for ordinary people possible, if you practice diligently. On the other hand, since without effort there can be no results, one technique, particularly one of the special drills should be practiced no less than a thousand times.

It is said that Yoshida practiced 300,000 times to perfect his technique of catching a fly with chopsticks. At first, he caught a bee and tied it to the well post with a piece of thread and practiced catching it. When he was confident that he could catch the bee, he caught a large fly, attached it to a thread an practiced on it. He also studied the fly's habits and flying methods in detail. After many thousands of repetitions he mastered the technique of catching a fly in the open air. I have read about such things in books, but Yoshida is the only man I have ever actually seen perform this technique, and that only once.

According to Yoshida, with sufficient training, one could infallibly spear a fly with a pen point.

At a glance, karate may seem flashy, but in fact it is really quite a plain matter. Because there are so many very fine points and such great psychological concentration involved in its techniques it is very easy to get tired of karate along the way. Out of every hundred people in Japan who practice karate, only two or three ever get as far as the black sash. It stands to reason that only a few master the special drills, which require great amounts of diligent practice and psychological concentration simply to get to the point where they are possible. In addition to merely studying karate, we should also practice it with a firm understanding of its psychology and its true meaning. Although, originally, I did not intend to include any of the special drills in this book because many of them are too difficult for people who do not practice karate a great deal, many of my friends in many countries around the world requested a few of them, and I selected some that would be suitable for the karate beginner.

As we have said several times, regardless of how wonderful a technique is, if you are unable to apply it, you are in no better condition than if you didn't know it at all. Each technique must be practiced with all your heart many hundred, many thousands of times, until you master it to the point where you can apply it. The number of times you must practice an exercise varies with the kinetic sense, reflexes, and strength of the individual human body, but as your strength builds up, the technique will become a part of you, and you will be able to master it. You will realize results from karate techniques only if you exert strength that ordinary people cannot master and practice with all your heart.

1. thrusts

a. paper thrust

Among the special techniques, most of which are ancient Chinese practice methods, there are both very effective techniques and some that are useless. The paper thrust is a very effective technique and requires that you strengthen your wrists and harden your hands through much practice in thrusting at padded boards.

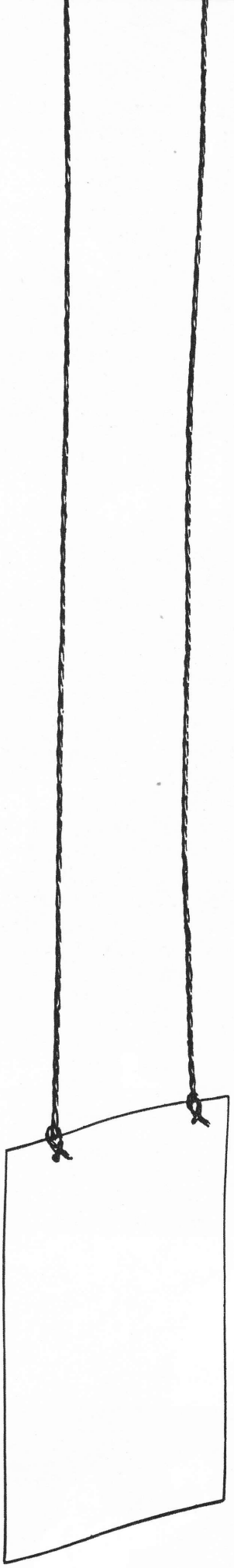
At one time I set two students on different training routines to check the results. One student concentrated on building his strength and exercised with the padded-board thrust, in addition to weight lifting and karate formal exercises. The second student concentrated on developing speed and grip strength and exercised with the thrust in mid-air, practice fighting, and jump rope.

One year later, we paired these two boys in a practice fight and found not only that the second boy was much stronger but that his techniques were much faster. The first boy relied too much on his strength and was too slow. When we compared the results of their breaking techniques, we found that the second boy was able to break a much greater number of boards than the first boy. If we consider the results of this experiment, we can see that though we cannot afford to ignore the padded-board thrust as a practice, we also cannot call a man a great karate master simply because he has developed a large number of calluses on his hands. On the other hand, we cannot advocate practicing nothing but the karate formal exercises.

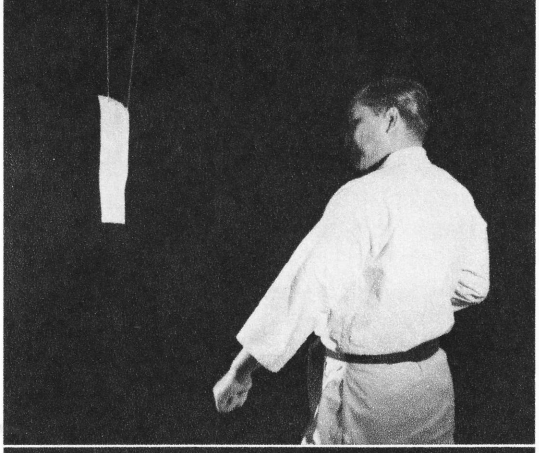
In America, there is a large number of people who think that developing a great many calluses is the way to become a real karate master. There are also many who think that the way to karate mastery is to have callus-free hands and to execute only the formal exercises. In fact, both of these ways of thinking are mistaken. In karate there is no need to forcibly make your hands callused and there is also no need to pay all your attention to your calluses.

The paper thrust is a very important karate element and one that should be thoroughly drilled because it builds both speed and accuracy.

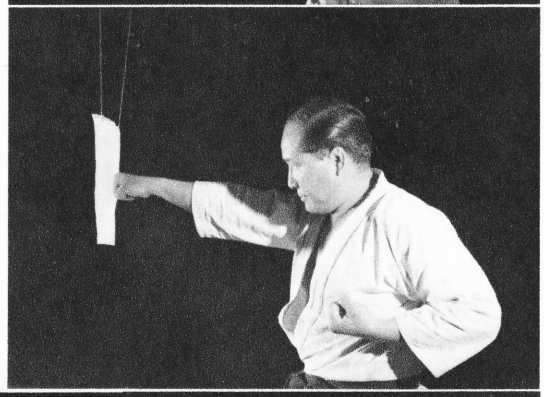
When your speed has reached the point that you can put a hole in a suspended sheet of paper with this paper-thrust technique, you will have developed quite a fine skill.



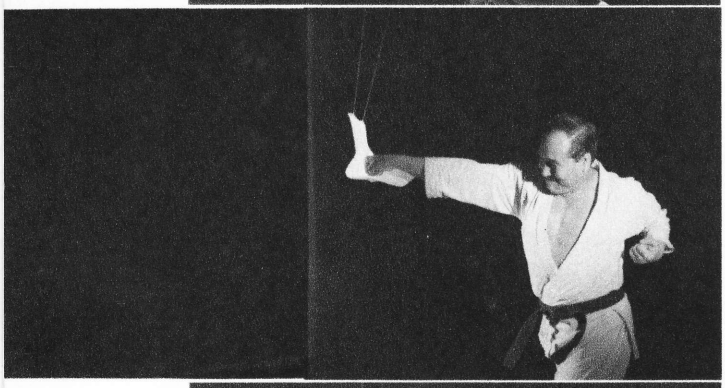
The piece of paper suspended from the ceiling. The paper used in the photographs is rice paper, which because it is very soft, is difficult to thrust. It might be better to use something a little thicker, like ordinary writing paper.



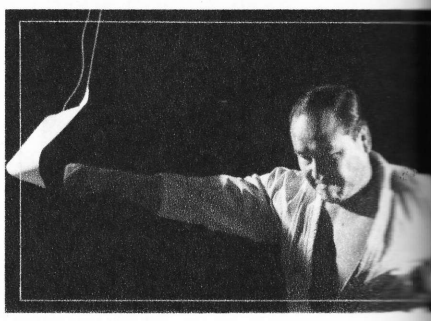
The position for the paper thrust.



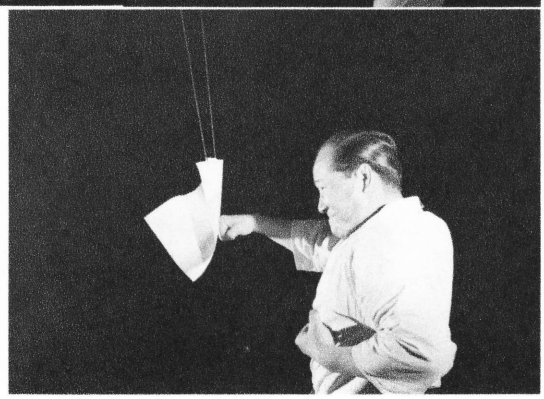
Estimating the distance to the sheet of paper.



This thrust, though not perfect, is at least correct.



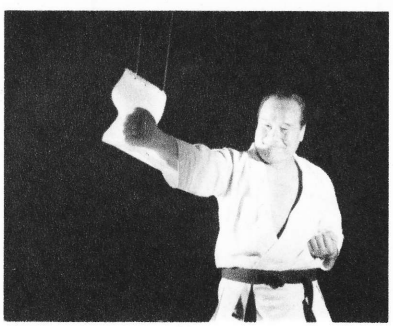
This thrust is not good because the paper has managed to get ahead of the thrusting hand.



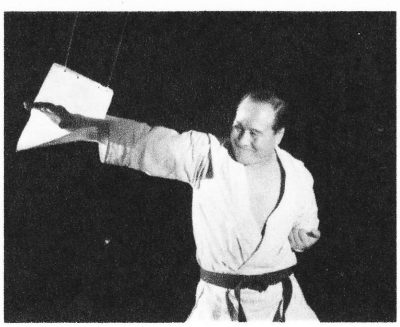
Because the strength of the pull back after the thrust is considerable, the paper will cling to your hand.

As we have already said, our school is the only one in Japan that practices these techniques. You can practice this technique in your own home. Ten times a day will be good.

Inverted-fist practice.



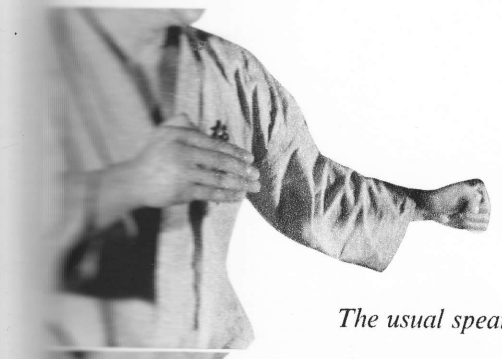
Knife-hand strike practice.



The paper clings to the hand as you bring it back to its original position after the knife-hand strike.

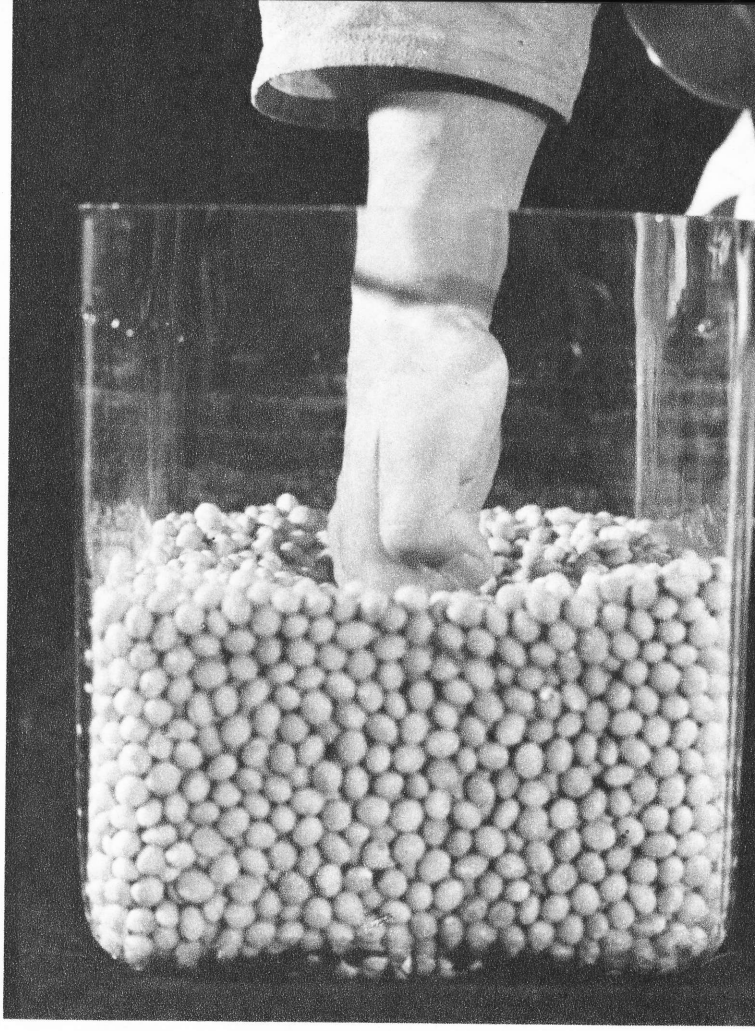
b. soybean thrust

Fill something like a fairly large goldfish bowl with uncooked soybeans, put the bowl on a stand that is about knee height, and practice thrusting into the beans with a spear hand.



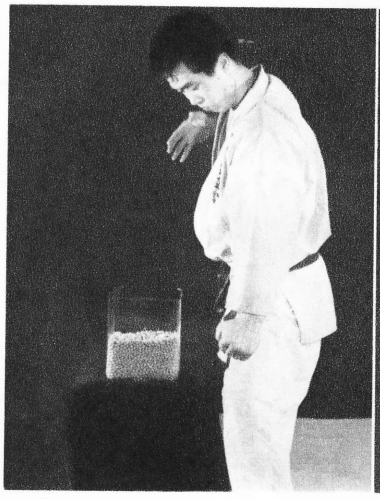
The usual spear thrust position.

A stronger version of the spear thrust position.

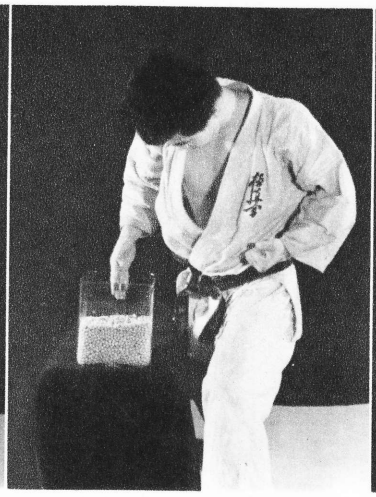


The hand thrust into the beans.

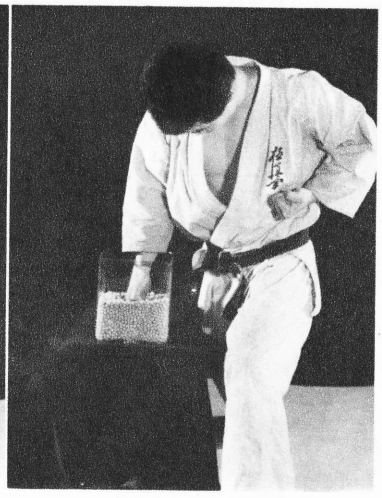
Spear thrust methods vary depending on individual body structure and skill. Though each person may have a particular way of executing the spear thrust, we can say that a curved hand position is stronger than one in which you straighten your hand out flat. In other words, the hand should assume the shape of the head of a spear.



Starting position.



The instant just as the spear thrust is about to penetrate the beans.



The instant just after the hand has penetrated the beans.

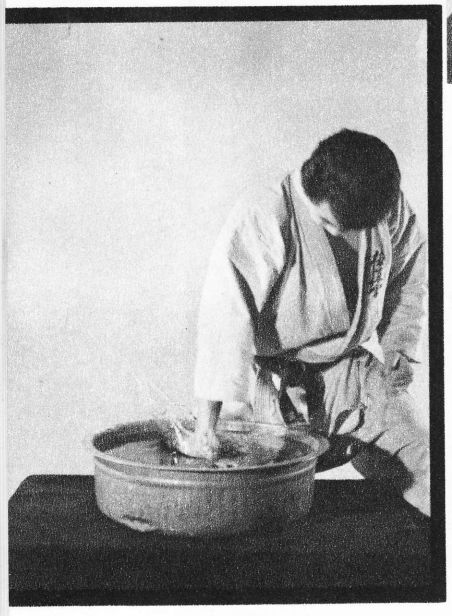
c. water thrust

Though karate practice with a water tub is not done in Japan or in China, it is said to be performed in southern India, Bali, and Outer Mongolia. Although Japanese kendo and judo masters practice in ponds, in flowing streams, or with tubs full of water, the use of a water tub has never been heard of, or even thought of, in karate. We decided, however, in keeping with ancient records and legends to try it at our training hall.

Although this exercise is really quite difficult, it should be performed often. This is a tense exercise, much like trying to catch a flying fly with chopsticks, but it is also very interesting.

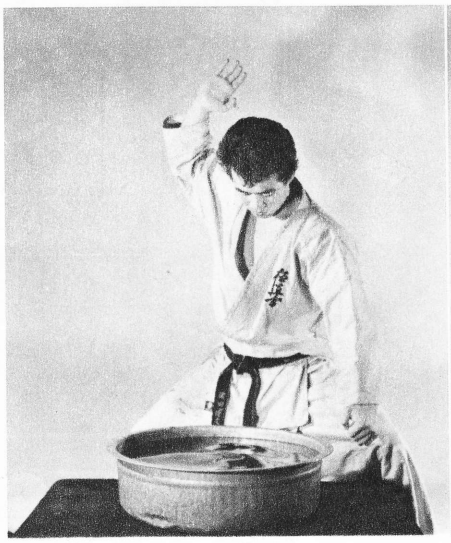
The spear-thrust position.

The instant after the thrust.



Thrust as in the photograph, but do not cut the water. It is important to thrust fast enough not to make waves on the water surface.

Beginning position for a downward knife-hand blow.



The instant after the blow.

This exercise is practice in breaking with a spear or knife hand a board that is floating on the surface of the water in a tub. The board is one inch thick, but be careful of the grain and the lenghth of the board.

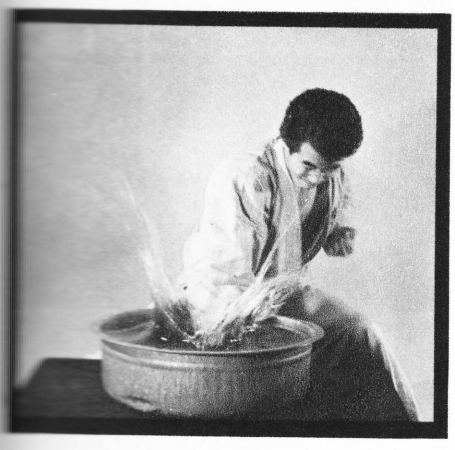
This exercise shows the knife hand used to break a board floating on the surface of the water. In this photograph, the model is measuring distances.

things to watch:

In these two techniques as well as in all the other karate techniques, speed is the most important point. Developing speed demands that you repeat each technique many times. The aim of these practice techniques is not, of course, merely thrusting your hand into a bowl of beans. Because these practice exercises are intended to help develop speed, you could use sand or rice to substitute for the beans. When you have mastered these earlier stages, you should practice thrusting your hand into a bundle of fine-cut pieces of bamboo, bound top and bottom with cord. You should be able to thrust your hand up to the first or second knuckles into the bamboo. When you first begin this practice, you will get cut, and your hands will bleed, but after a while your skin will harden and you will develop calluses.

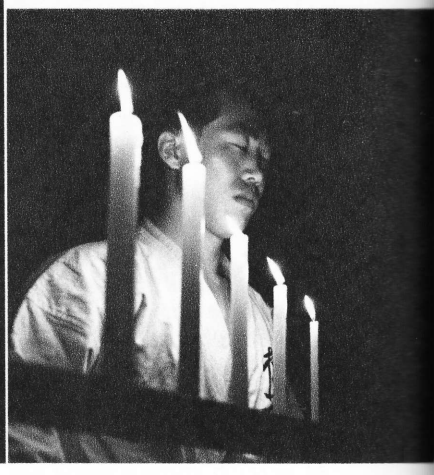
Knife-hand position.▶
The instant of the splitting of the board.▼

Do not deliver the blow so that the water splashes from the tub as it does in the photograph. In the proper execution of this blow, speed is the most important thing. With repeated practice, we believe the reader will be able to develop enough speed not to make waves on the water surface.



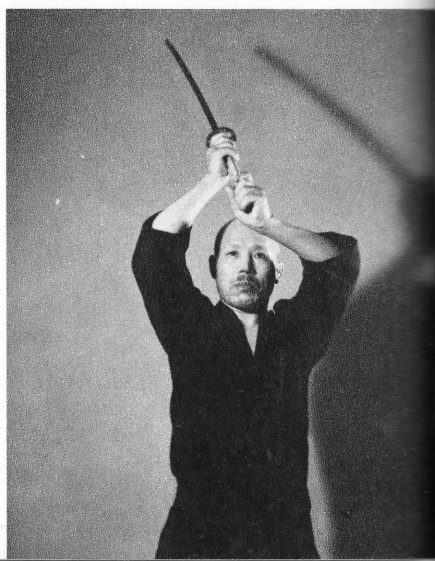
d. extinguishing a candle

The candle.



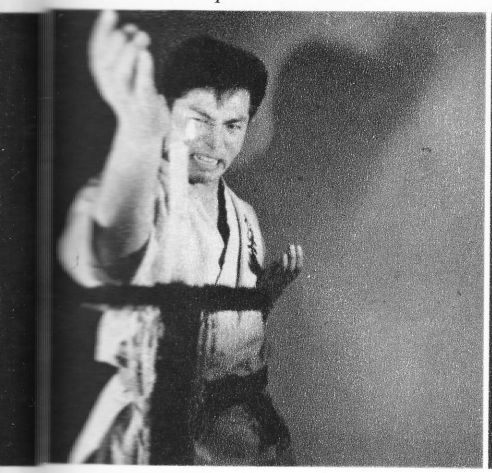
Meditation in front of the candle.

The Japanese sword raised above the head.



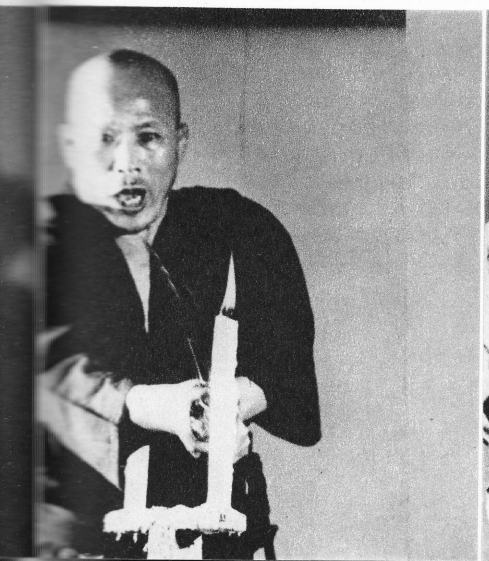
This is one of the many ways of extinguishing a candle. Practice it often because it helps develop real speed. Though we wanted to include several of the candle-extinguishing techniques, space permits us to include only those which we feel anyone can perform.

Practicing extinguishing a candle while wearing the entire practice suite.



Knife-hand strike. The candle is just about to go out.

The instant before cutting the candle with the sword.



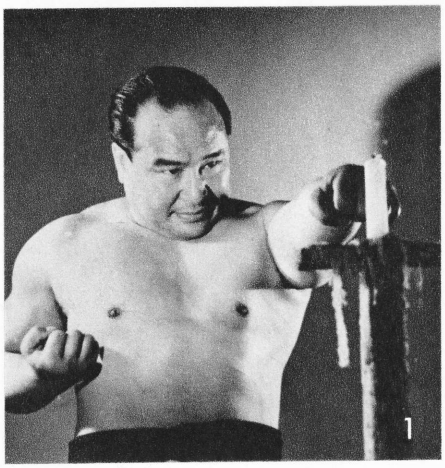
The instant after the cutting of the candle.

Cutting a lit candle with a Japanese sword and extinguishing one with the knife-hand both require the same high-speed movement. Though we can't say in actual figures how fast, both must be too fast for the eye to catch. Unless your speed is probably in the hundredths of one second you will be unable to put the candle out with your forefist, the knife-hand, or with a kick.

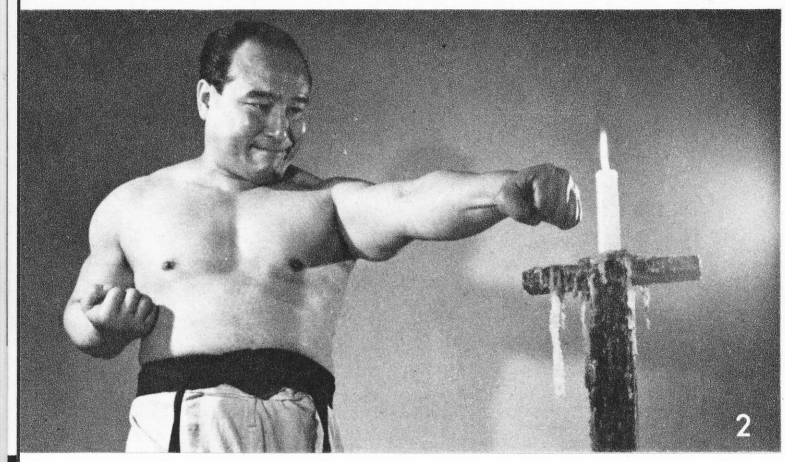
I think that looking at these two pages of photographs of putting out a candle with a sword and with the knife-hand and imagining the speed of movement required will prompt a desire to practice these techniques, which, like many others, must be drilled countless times.

When putting out a candle with the forefist, the knife-hand, or the inverted fist, be sure to remove your upper garment, since the breezes it creates as it flaps will put the candle out. It is also better to begin with smaller candles and gradually work your way up to bigger ones. Though as we said, take off your upper garment and practice in a room with the windows shut, if you are just beginning you may leave your upper garment on.

We will not explain the striking method in detail. Suffice it to say that you should strike at a place about two inches away from the candle wick so as to put the candle out with the speed of the knife hand, not with the hand itself. Remember that this technique is one to develop speed rather than strength.



▶ Unless you are in peak condition you will be unable to execute this technique. Just because you do it today, it does not mean that without further practice you will be able to do it again tomorrow. As we have already said in connection with other special techniques, this involves speed rather than strength. If we compare the strength-building techniques, like striking at padded boards and, the speed techniques, like extinguishing a candle and the paper thrust, to airplanes, the former might be something like a bomber, while the latter would come closer to being a fighter plane. Without speed, you will be unable to put the candle out or to put a hole in the soft paper in the paper thrust. Naturally a balance of strength and psychological concentration are essential to this technique. Unless the person who performs it concentrates his spirit on the candle flame and tenses



his diaphragm, the candle will not go out even if the man is a great karate master. Putting out a candle with the forefist is more difficult than with the knife hand or the inverted fist. The candle must go out because of the air current created by cutting your fist through still air. Pay attention to your speed because it is a more important determining factor even than your psychological and spiritual condition on the day you perform the technique.

This is a simple technique with which you can easily put out the candle. As we have said many times, the real secret of the inverted fist lies in always bending your arm at the wrist. In the case of extinguishing a candle, however, it is all right not to bend your wrist. It makes no difference whether you thrust upward or downward.

1. The position for the knife-hand strike to put out the candle. Note that the model is naked from the waist up.
2. Determining the distance. You must put the candle out at only this distance from the flame.
3. The distance when the candle goes out.
4. The exact moment of deciding to put out the candle with the left inverted fist.

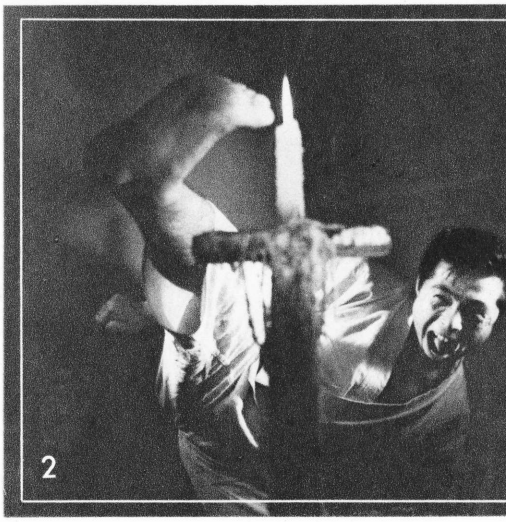
2. kicks

a. candle kick

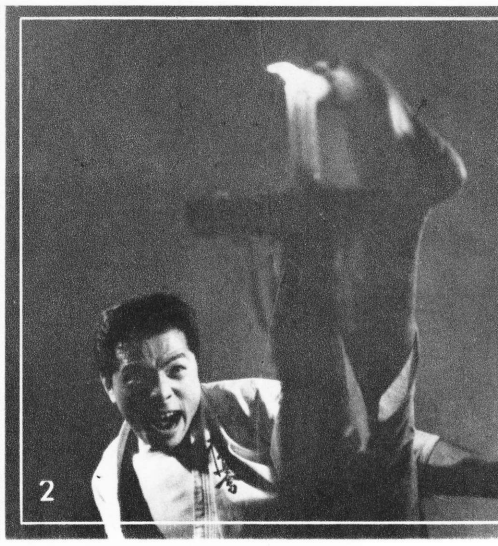
In kicking out the candle, one of the special karate drills, we do not actually kick to the flame, but to a spot about two inches away from the wick so that the force of the air current created by the kick puts out the flame. If the speed of the kick is not high enough, the flame will not go out.

Though the side kick and the high side kick are both good for this technique, because the roundhouse kick is the most effective, we will deal with it only. If the front kick is the heart of karate kicks, the roundhouse kick is the heart of the candle-extinguishing techniques and requires thorough practice.

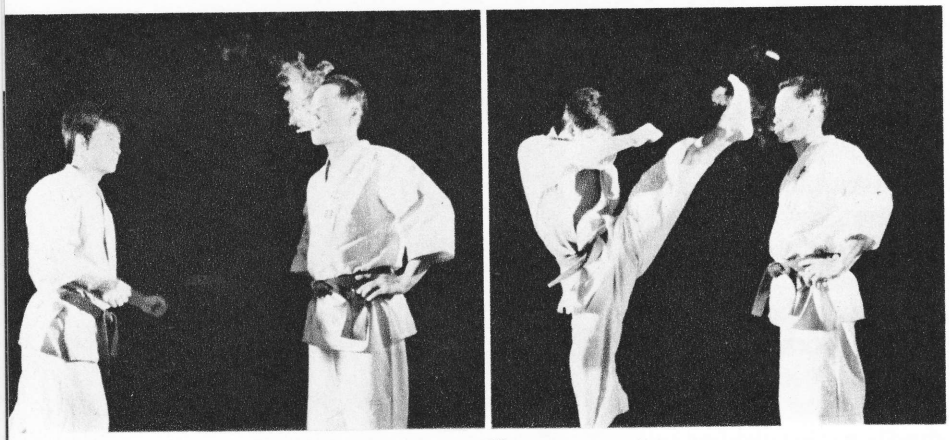
The height of the candle, and consequently the height to which one must kick, should be about chest or chin height.



1. A very skillfully executed right roundhouse kick. With the speed that you get from a kick in this style, the candle is sure to go out.
2. Because the swing in this right roundhouse kick was poor, the candle did not go out.



1. This left roundhouse kick is very good.
2. In this left roundhouse kick, both the swing and the kick were poor, and the candle did not go out.



1. The starting position. The opponent is standing in a natural stance as he smokes a cigarette.
2. Kicking the cigarette down with a high front kick.

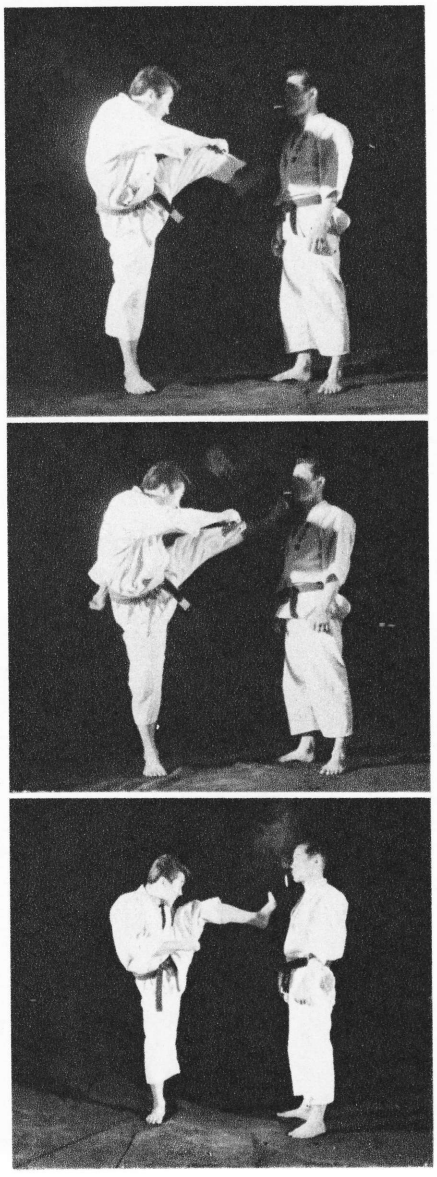
b. cigarette kick

This technique is an advanced form of the high front kick. We have already explained the method and application of this high kick to the opponent's chin. We want to emphasize the high kick and the front kick, because all of the other kicks are born from these two.

A high front kick is used to knock a cigarette from your opponent's mouth or to knock of his hat. If you become proficient in this technique, you will even be able to knock off your own hat, if it has a wide brim. Though knocking off the hat is a little more difficult than knocking the cigarette out of an opponent's mouth, both are fairly easy and should not require too much practice.

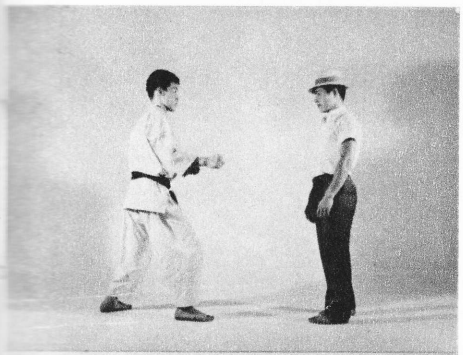
At first, practice with your opponent holding the cigarette in his hand till you are easily able to knock it down, then practice with him holding it in his mouth. Follow the same procedure with the hat; first have your opponent hold it in his hand then have him actually put it on his head. Take great care in judging distances in this technique because you will be kicking to your opponent's head and face. Speed in the kick will develop as you practice a number of times.

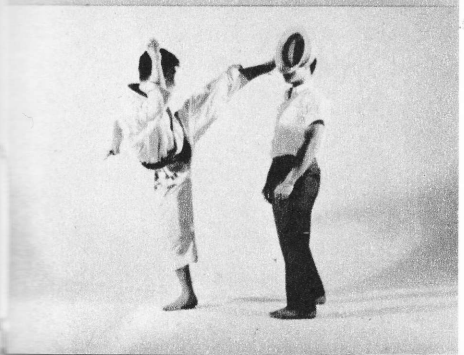
It is also possible to perform this technique with a roundhouse kick.



1. The same technique performed with a roundhouse kick.
2. The instant when the foot has come just exactly in front of the cigarette.
3. The instant the cigarette has flown away from the opponent's mouth.

1. Starting position for a roundhouse kick to knock off the opponent's hat.
2. The instant of the kick.



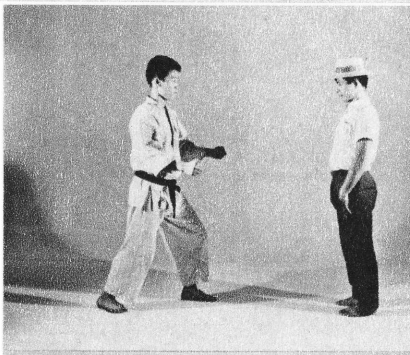


c. hat kick

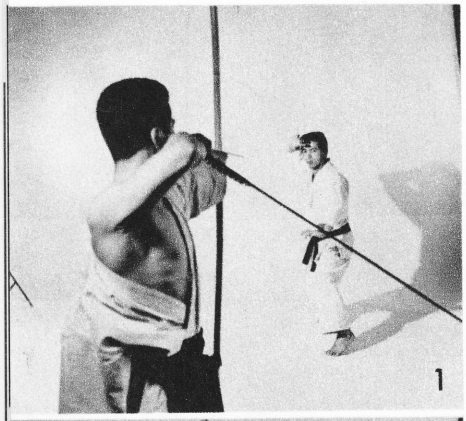
This technique, like that of kicking a cigarette from an opponent's mouth, is executed with a high front kick and, as a practice method, is extremely interesting.

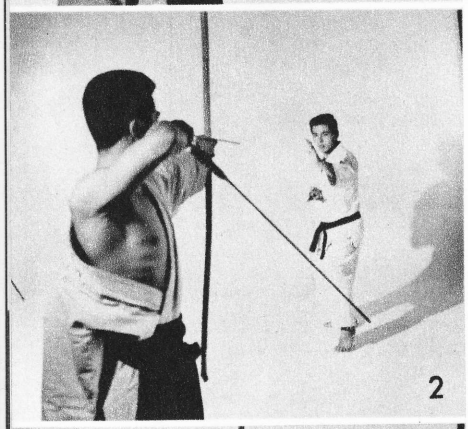
Just as with all sports, practice should not only by something gruelling, we should practice with an eye to enjoyment from time to time. Real practice methods should be designed to give psychological pleasure as well as rigorous physical work.

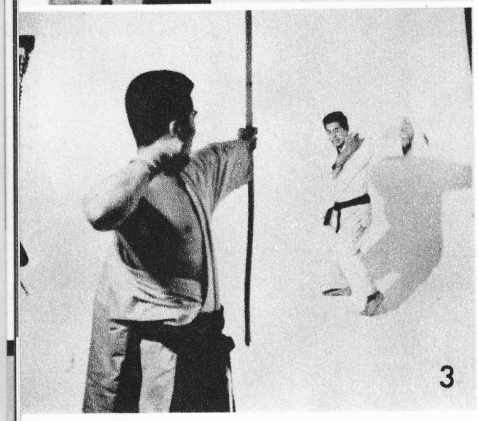
Usually, mastering the techniques of kicking off a hat or of kicking a cigarette from your opponent's mouth is considered a sign that one has reached maturity in karate. Being able to kick off your own hat with your own foot is a sign of genuine and complete mastery of the kicks. Although in my half-a-lifetime of karate training I have seen many people who could kick off their opponent's hat—and there are several of my own students who can do it—I imagine that there are only a few people in Japan today who can kick of their own hats. Kicking off one's own hat, of course, requires a great deal of drill, and if the hat has a narrow brim, it is impossible.



1. Starting position.
2. The instant of the kick.







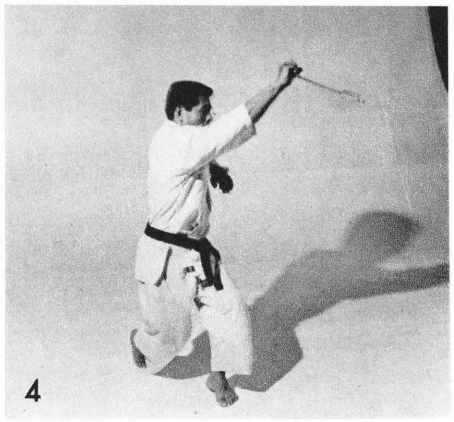
3. block

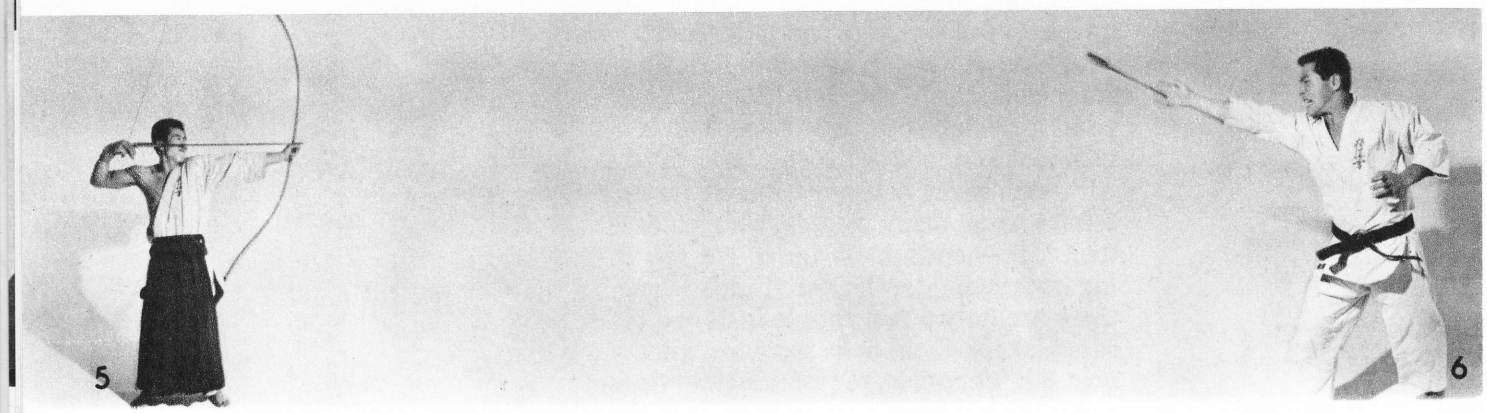
bow-and-arrow block

The history of the use of the bow and arrow in the Orient is a long one. Of course, as weapons, the bow and arrow trace their descent back many centuries into ancient history, but it was about the fifth century when they came into popular use in the Orient. It is said that among the Japanese samurai there were great warriors who parried flying arrows with their sword blades. Human eyesight is fast enough to enable a man to catch a flying arrow, but the problem is the reflexes.

From ancient times, famous karate masters have done themselves bodily harm by constantly practicing blocking a cudgel or a lance. Even today there are some who practice the bow and arrow block for the sake of polishing their techniques, although I am afraid the number is not large. As a matter of fact, blocking the oncoming arrow is difficult, and catching it in flight is extremely difficult. People who can perform these techniques deserve to be called great masters. If, however, the sight, muscular coordination, and reflexes are not what they should be, these techniques are impossible. The versions we are introducing here are simplified.

1. Position for a block against the bow and arrow. The right hand is in the position for an upper knife-hand block, the left hand is in position for a low palm-heel block, the body is turned to the side, and all of the vital points of the body are covered.
2. Position for the knife-hand block.
3. The arrow parried to the left.
4. The flying arrow caught in the hand.
5. The bow pulled taut and aim taken.
6. The arrow parried to the right.





CHAPTER

13 the stone-breaking techniques

1. about the stone-breaking techniques

a. what are they?

A surprisingly large number of people entertain the mistaken prejudice that karate and the *tameshiwari* techniques for breaking stones, bricks, etc., are one in the same thing. Before we begin to explain how the breaking of stones, bricks, boards, and other materials is accomplished through karate, we want to give the reader a correct understanding of just what these techniques are.

At the very beginning we want to emphasize over and over again that the breaking techniques are only a part, not all, of karate. They are no more than drill methods to be of help in progressing toward the true meaning of karate.

1. Karate's basic concept is an aim at human perfection through a firm grasp on the spirit of the martial arts.
2. At the same time, karate is of use in tempering the body.
3. The basic meaning of karate lies in a pursuit of the true essence of the techniques.

The stone-breaking and board-breaking techniques are most pertinent to point 3 because they are special drill methods designed to be effective in probing to the real meaning of the techniques themselves.

On the other hand, even people with mistaken ideas of the stone-breaking techniques have been beneficial in spreading the fame of karate throughout the world. Anything that enables people to break stones they could not ordinarily dent or to drive their bare fist through a pile of bricks is bound to arouse wonder. It also gives rise to a sense of mystery and makes anyone who sees karate techniques making the impossible possible, want to learn the secret too. The possession of supernatural strength is something the human heart strongly desires.

At present, karate is in great fashion throughout the world; a karate boom is under way. One of the certain reasons for this boom is the stone-breaking techniques, which, though sometimes a source of mistaken prejudices, are also of value in presenting the attractions of karate to the public.

It goes without saying that performing the stone-breaking techniques with a correct understanding of them and their purpose is absolutely essential to the performance of karate itself. If the formal exercises and the practice fighting we have seen up till this point are the parents of karate, the stone-breaking techniques are the child. The basic formal exercises without the stone-breaking techniques are like a chestnut tree that bears no nuts. These techniques are essential to the other basic forms, because they are the device with which we measure the karate practitioner's real strength. Stone-breaking techniques are an essential element in our training.

Sound instruction and leadership in these techniques is important, because if you do not perform them properly you may injure yourself. Once you have injured your body, you will injure your confidence and develop an inferiority complex so that you may cease to have any desire to learn karate at all. If this happens, you will misunderstand the stone-breaking techniques and will continue in a karate that is incomplete. Though karate may seem flashy to an onlooker, it is by nature a reserved martial art. It requires hundreds, thousands, or even tens of thousands of repetitions to master a single movement or a single stone-breaking technique. Many people start out on karate training, but only a few last to the final stages.

b. correct methods

The most important thing in the stone-breaking techniques is psychological self-confidence. The key to the techniques is to be able to concentrate and pour all of your strength into the instant, the hundredth of a second, at which you touch the object you are trying to break. Your spirit must be stable, and you must be in the very best condition, for if your spirit wavers, when you come up against a stone that must be broken, your self-confidence will vanish. Regardless of how small the stone is, you will see it as being larger than it is, and you will consider it too hard to break. If you attempt to break a stone or brick when you are in such a condition, in nine cases out of ten, you will break a bone, dislocate something, or injure yourself in some other way. If you are in good condition when you attempt these techniques, the stone can be any size, but your self-

confidence and sense of superiority will carry you to success.

Correct stone-breaking techniques depend, most of all, on careful selection of the stone or other object to be broken and on patient practice. When you first begin these techniques, if you are choosing a stone to break, remember that it should be small, thin, and long. Choose a stone that looks as if it might break easily. If you are successful in choosing a suitable stone, one that meets these requirements, you will succeed in breaking it.

Once you have really broken a stone, you will develop self-confidence, but do not let yourself be content at that and stop at only five or six trials. Choose fifty similar stones, or one hundred similar stones, and practice with them until you have absolute confidence in your ability to break them. Gradually, day by day, you will amass this confidence, and in doing so you will reach a saturation point on that one stone size. Then choose a larger stone. It takes patience and perseverance, but the path of development is gradual from long, thin, small stones, to short, thick, large ones. This gradually persuasive training leads to an immovable self-confidence, which in turn, gives birth to psychological stability. You should keep it in mind that once you have injured yourself in these techniques a comeback is impossible. Follow along the path of training we have already set forth, but be cautious.

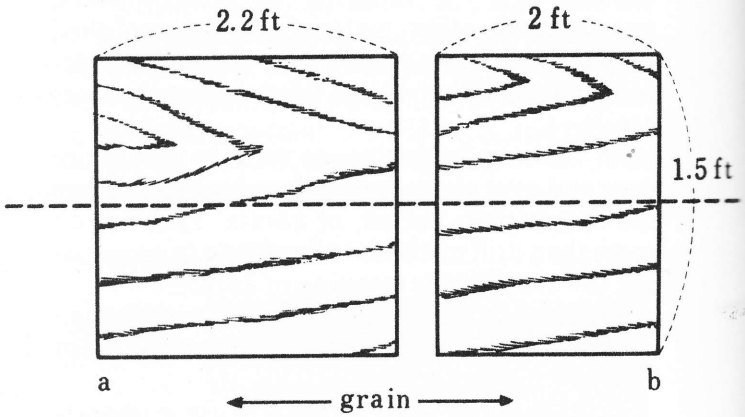
In the following pages you will find explanations of the methods actually used to break tiles, bricks, boards, and stones. Use them as a guide in your own training.

2. dynamics

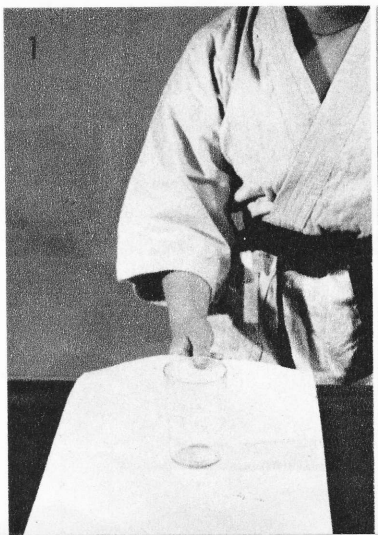
Though to this point we have dwelt mostly on the psychological aspects of breaking objects and have ignored the dynamics and the proportioning of strength, the striking and hitting methods, and speed and force, these elements are of the utmost importance. Breaking stones and boards is not merely a matter of achieving psychological equilibrium and then blindly striking at the object you intend to break. Any words we might use in answer to such a question as, "How fast should I strike an object to break it?" would really convey no meaning. None of the things that you chose to break are going to break with the same ease or difficulty as any other object you might select. You must be able to judge the texture of any material. There are too many people who make the mistake of eliminating the dynamics element from deciding where to strike the object and with what part of the hand. Perhaps the best way to explain these important points is to take examples of the operation of physical forces in daily life.

Of course it is impossible to assert that we can prove mathematically or dynamically all of the astounding things karate can do. There is no doubt that when a karate practitioner exhibits some feat that transcends principle, his success depends on his own psychological strength. In these feats we can see the unintelligible and the mystic side of karate, but from the viewpoint of the beginner who is only starting to break objects with karate techniques, the physical and dynamic explanations of the actual acts are necessary. Let us turn to some examples from things we all know.

a. the physical object



First we will discuss breaking boards. Please examine charts *a* and *b*. If you strike on the line, which board do you think would break more easily? Naturally, *b* would be easier to break, if the boards were the same thickness and if you were breaking the same number of boards. This is true because a board that is as short as possible with the grain and as wide as possible at right angles to the grain breaks more easily. In the case of a board the size and shape of *b*, using the same force you might use against another board, you could easily break three boards piled one on another. The manner in which your assistant holds the boards is always of great importance. We will go into proper holding methods when we come to



the section on actual practice in breaking boards. The texture of the wood also has an important bearing on the relative ease or difficulty of breaking. For instance, boards that are heavy and have a tine grain are more difficult to break than those that have a wide grain, such as pine or cryptomeria cedar. This is a commonsense point, but the first steps of karate stone or wood breaking techniques lie in just such matters.

Round stones are very difficult to break. In selecting an object to break we must consider the texture and the shape together.

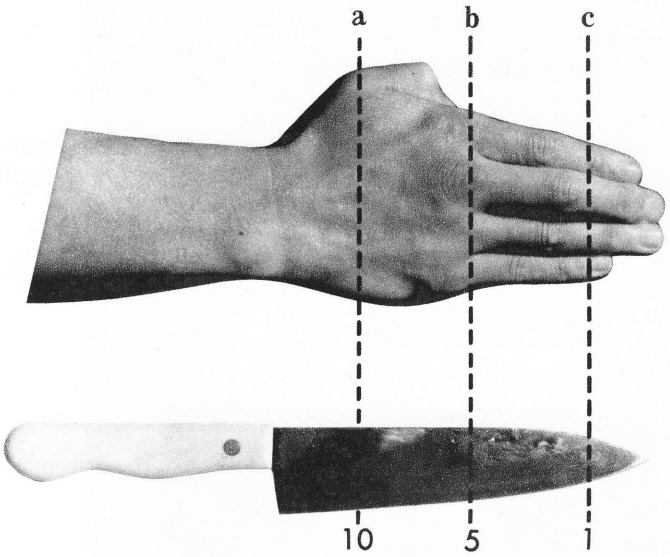
The second important point after selecting the material is the question of speed.

b. speed

Later we shall discuss a very advanced karate technique in which we break off the top of a standing beer bottle with the knife-hand without knocking the bottle over. Though this technique may seem somewhat incredible, we know that if we place a glass on top of a piece of paper and pull the paper out from under the glass with great speed, the glass will remain in its original position and will not fall. If you develop a speed comparable to that needed to perform the glass-and-paper technique, breaking the top off of a standing bottle is also possible. Try developing your own speed through practicing the following exercise with a glass or a package of cigarettes. It is best to use a glass with a thin bottom. (1 – 4).

Though there are some differences depending on the individual's skill, it is usually faster to strike the paper downward than to pull it horizontally. We once performed a test among ten karate masters to see which method was faster, and all ten found that the downward strike was.

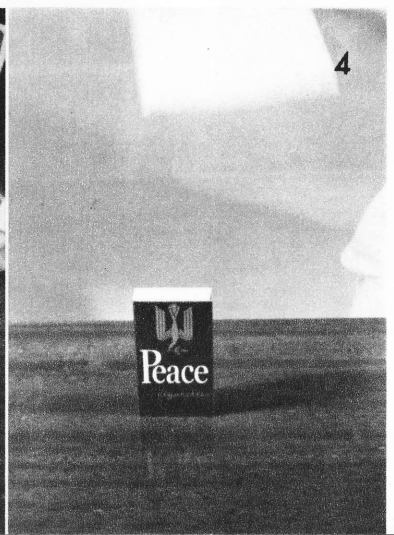
Because the human arm is more often used in up-and-down motions than in front-to-back or left-to-right ones, it is particularly accurate and fast in a descending blow. Make a test of this by standing one cigarette on a bit of tinfoil on the edge of a table and try both pulling the tinfoil out from under the cigarette and striking it downward with one finger to knock it out 5 . The first step in breaking objects for the karate beginner is usually the downward strike. After one has mastered the downward strike, he can go on to the technique of breaking off the top of a standing beer bottle.

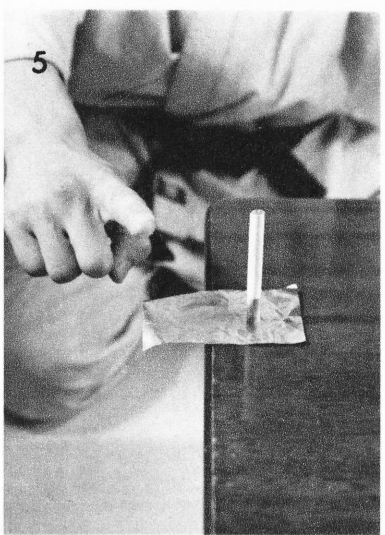


c. the point of contact

As an illustration of our points on dynamics in karate, let us take the example of the way we cut things with an ordinary kitchen knife. When we cut something hard, we use the part of the blade nearest the handle, (A in the chart). In the case of something not quite so hard, we use the very middle section of the blade, and in the case of something quite soft with use the blade point, (B and C respectively on the chart). Even with such an indispensable everyday item as the kitchen knife, the actual method of use varies with the application. The force distribution is as you see it in the photograph, ten at point A, five at point B, and one at point C.

In karate stone and board breaking where the tool is the knife hand, the theory is exactly the same. Break very hard objects with the joint nearest the wrist (A in the chart) and ordinary objects with the area about midway the hand (B in the chart). The secret of using the joint at the base of the hand to break objects in a downward strike is to pull the hand inward to the body slightly at the moment of contact.



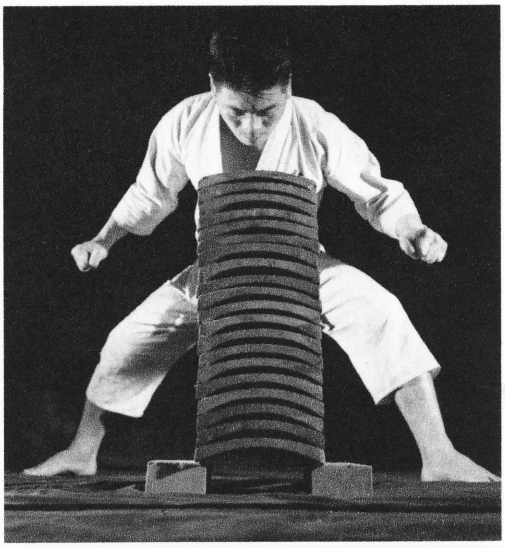


3. breaking roofing tiles

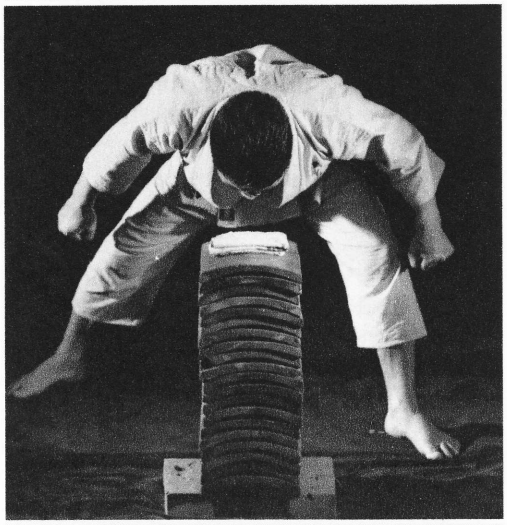
The tiles used here are frequently used in karate because they break easily and do not cause injury. These Japanese roof tiles are not made of slate.

A stack of twenty tiles.

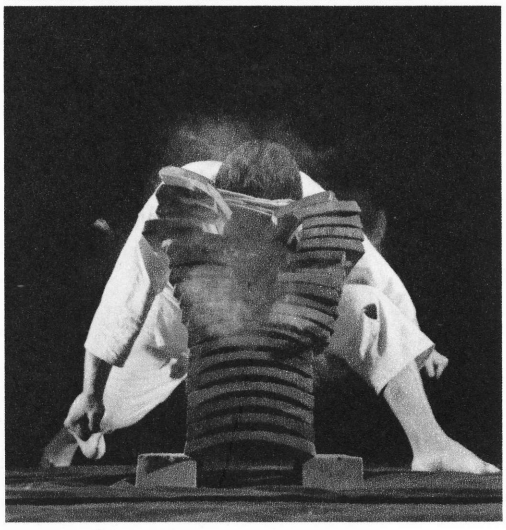
a. the head thrust



The beginning position.



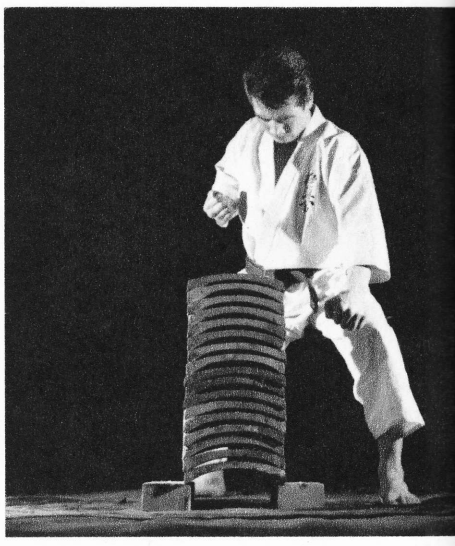
Estimating the distance with the head on a line with the center of the tile.



The instant of the strike.

b. the forefist strike

The beginning position.

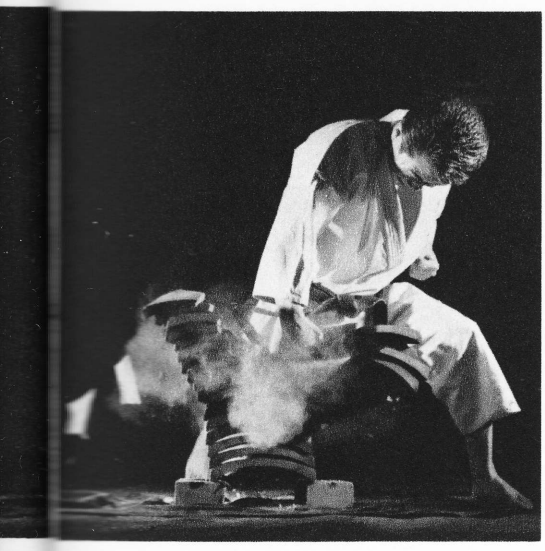


In the head thrust, you may also remain standing, hold the tiles in your own hands, and strike with your head, or you may have someone hold the tiles for you and thrust with your head as you jump. In a hand strike, it is vital to strike in the exact center. If your arm slips or slides, your hand will not penetrate all the way to the bottom, and you will not break all the tiles.

c. the knife-hand strike

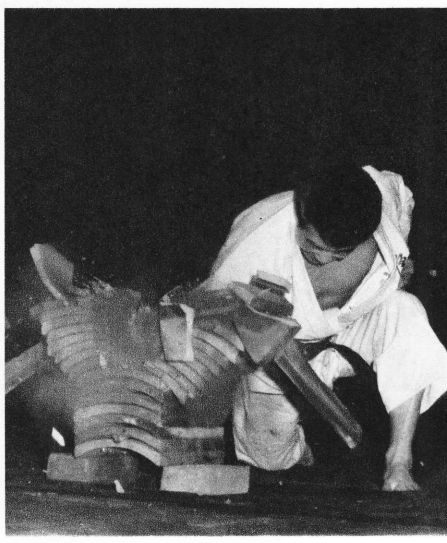
In this case, also, it is vital to strike at the very center of the tile.

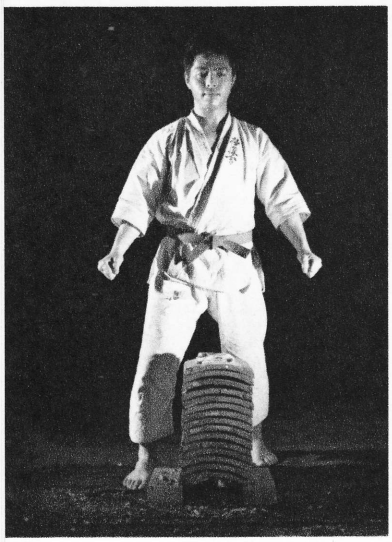
The instant of the strike.



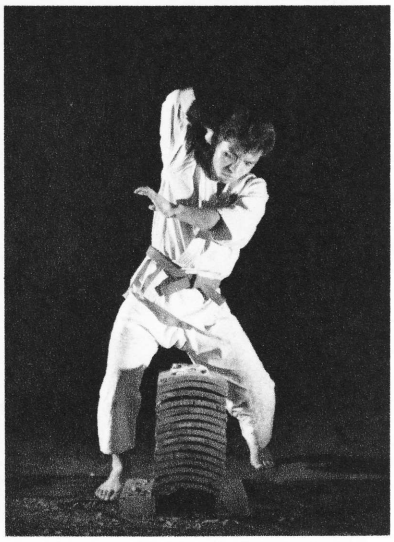
Beginning position.

The instant of the strike.





The standing position.



The beginning position.

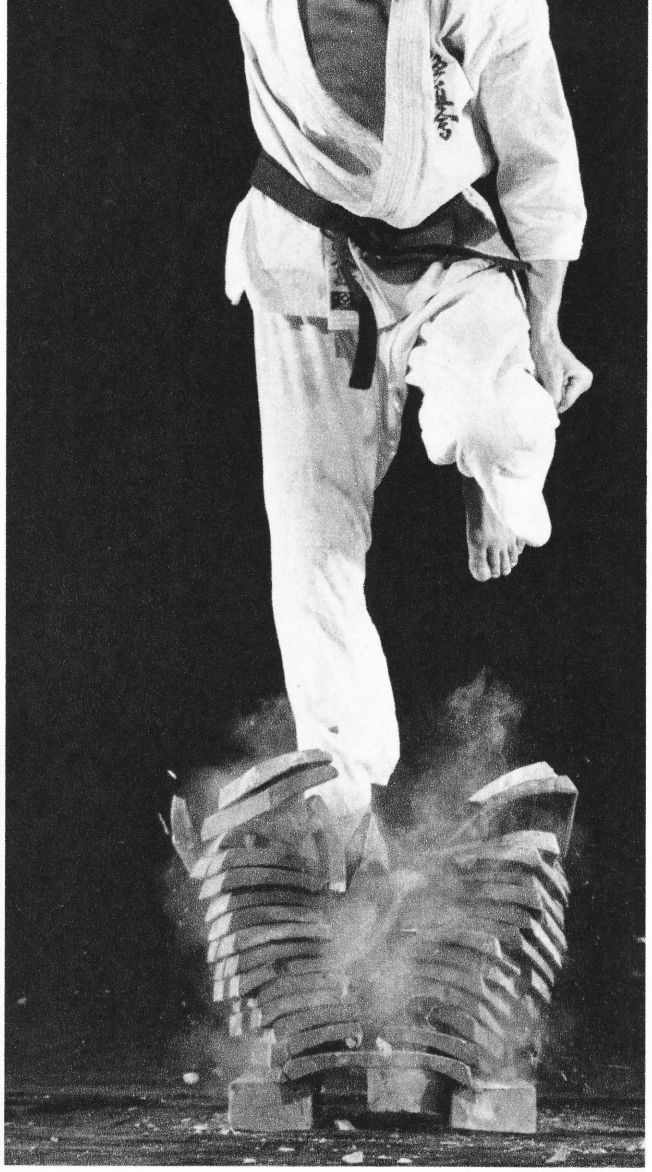
If the position of your hands and the balance of your legs are poor, your hand will slip away to the inside, and the tiles will not break.

d. the elbow strike

If your position is correct and your strike is accurate, you can break all of the tiles down to the very last one. If your strength is not concentrated and your balance is bad, even though your strike is powerful, there is a good possibility that you will not break the tiles. Your timing must be good, and you must carefully estimate the distance to the tiles to be able to break them properly.

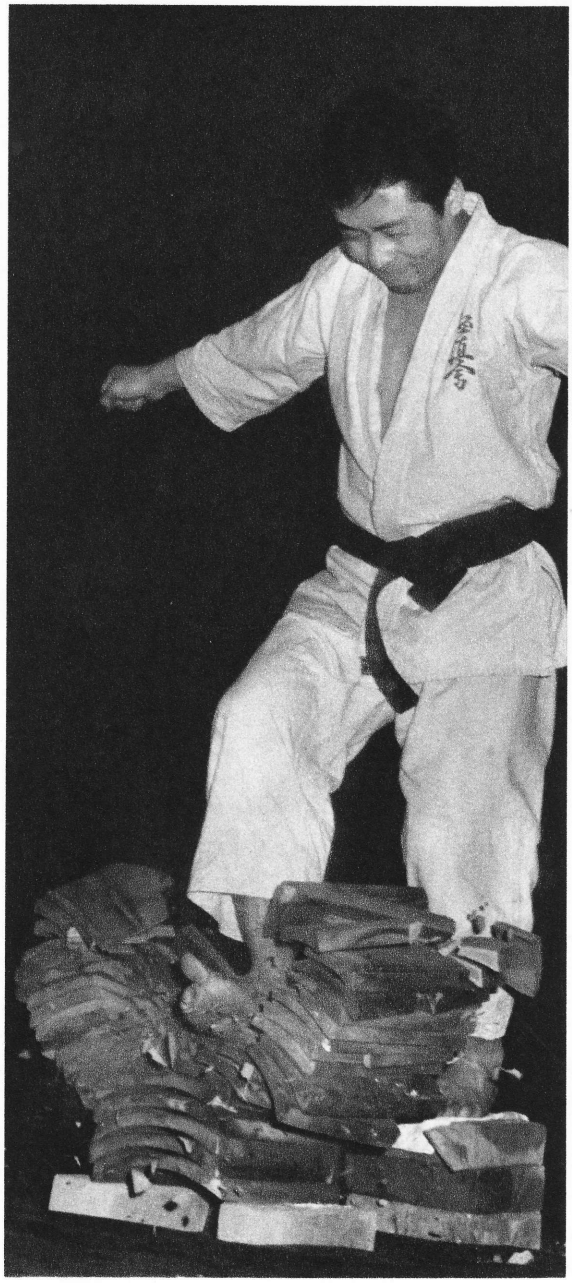
A correct strike.

The beginning position.



The instant the tiles break.

e. the knife-foot strike



4. breaking boards

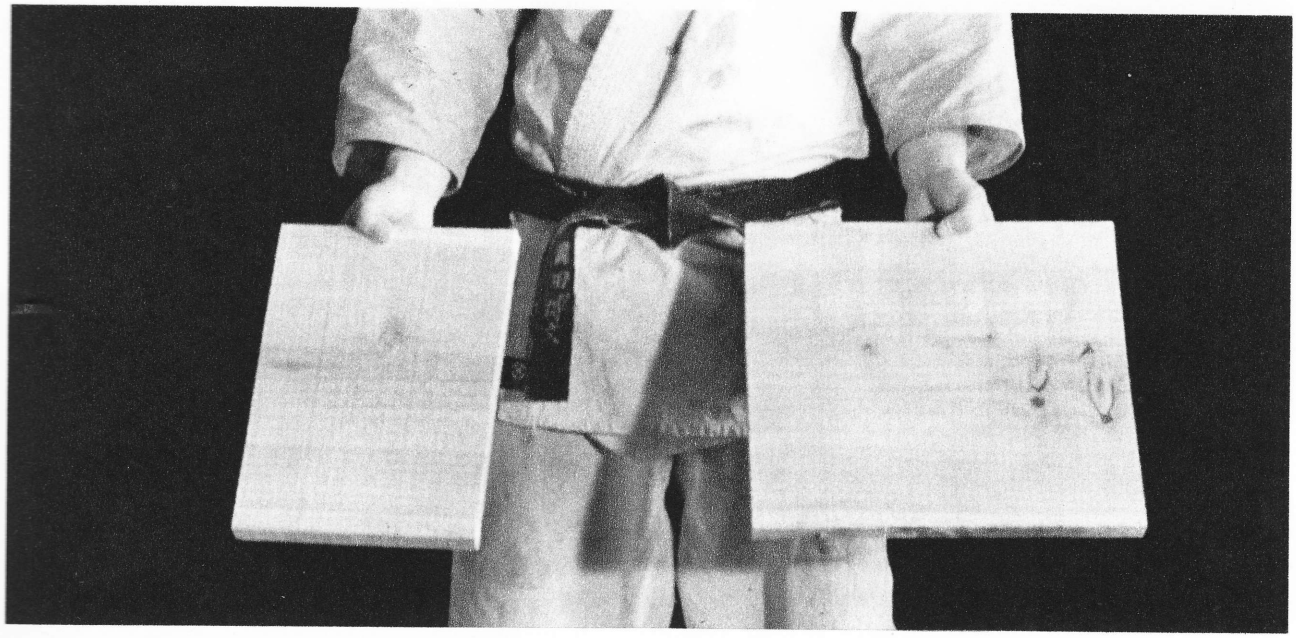
Depending on the way the boards are cut, it is sometimes easy to break a great many. The varying textures of the wood have an effect on the ease with which you can break boards. The easiest boards to break are cryptomeria cedar and pine. If you are performing these techniques for others to see, it is best to choose a board that is easy to break. There are cases in which the same type of board may have a hard or thick place that does not break well. Also be careful to strike in the exact center of the board, or you will run the risk of failure.

By way of digression, we might mention that two or three years ago, when we were in Mexico, we attempted to break three boards—each one inch thick—of a type of wood different from that to which we were accustomed. This wood was as hard as iron and had a grain so close that you could not even see it. Even one board would have been difficult to break, leave alone three. At last we succeeded in breaking one, but the whole incident was a grim error.

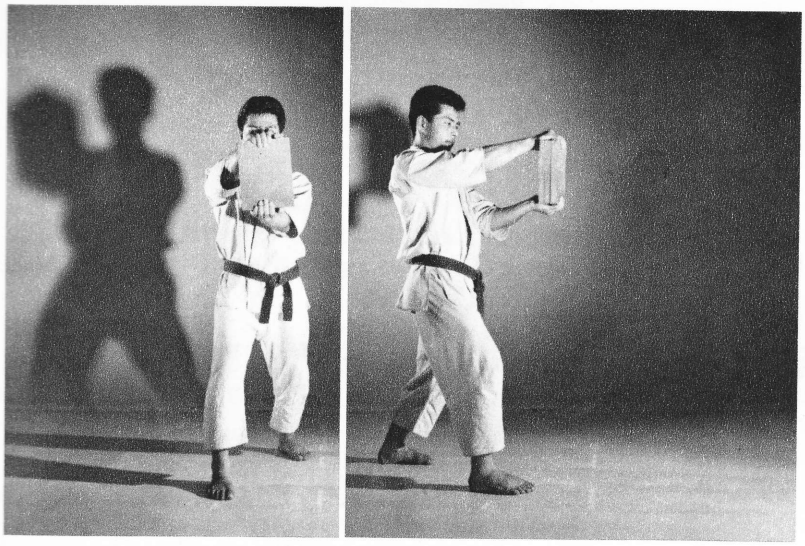
This story points up the need for care in selecting the boards you are to break. Always choose one with a clearly visible grain and one that you feel will be easy to break when you are starting, or you may injure your self-confidence. Once a person has lost his confidence, he begins to be afraid. In the case of breaking stones and boards, at first choose something that is easy to break and follow a path of practice that will help you develop your self-confidence.

The person who holds the boards must be very careful not to make breaking it more difficult than necessary. The board should be held as firmly as possible. Proper holding of the board requires study on a number of points.

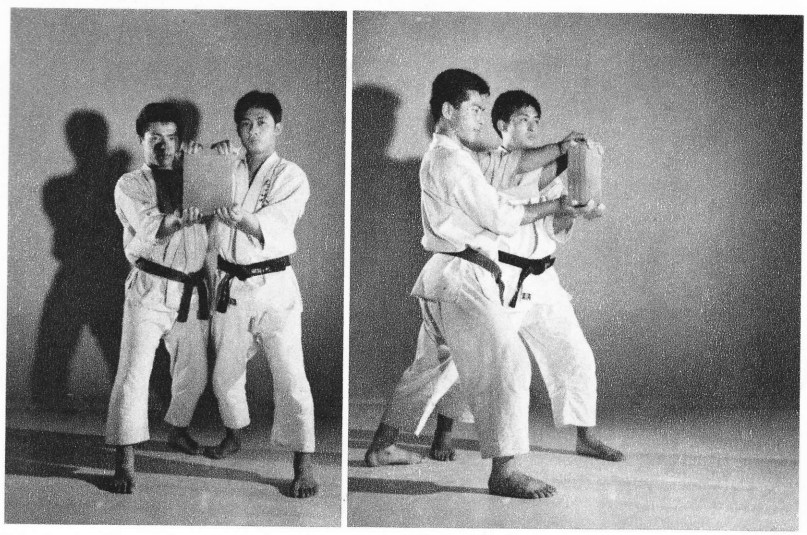
The instant the elbow breaks three one-inch boards. Covering your right fist with your left hand as a support in this move increases the breaking effect.



A narrow board is easier to break.

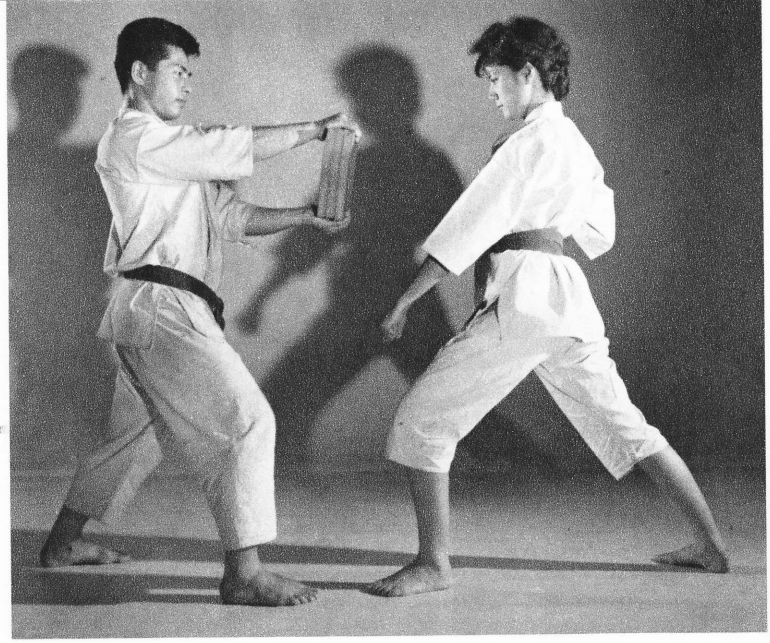


The proper way to hold a board.
The proper position for holding the boards, (side view). The elbow should always come into the side just below the armpit.



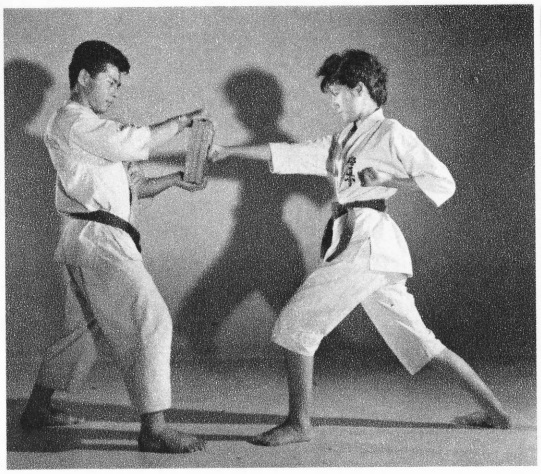
Two people holding the boards. The outside legs should be forward and the inside legs should be drawn back. The two people should join their inside legs. (side view).

You should incline the upper part of the boards slightly forward. Do not hold them straight, and do not jut the lower edge outward.

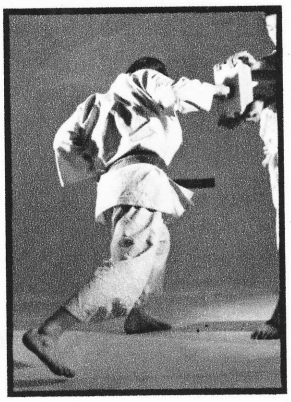


The assistant is holding three one-inch boards, and the model about to break them is in the beginning position.

a. the forefist



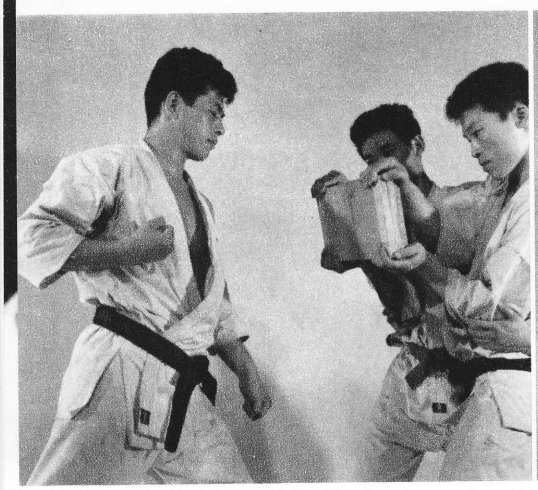
This distance is completely correct.



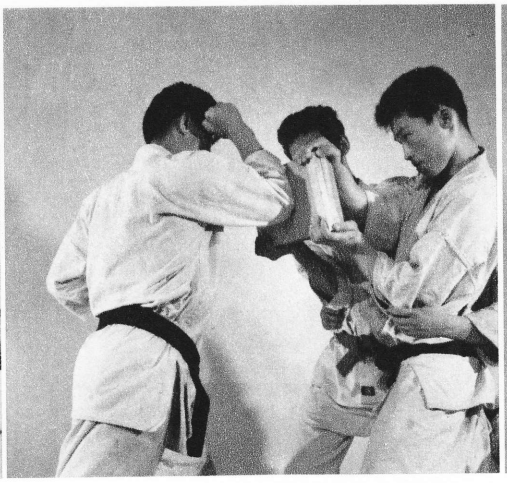
An incorrect attempt. This position will make breaking the boards inpossible because the model's back (right) leg is off the ground, his hips are twisted out of line, and his shoulders are down too far.

If you pay close attention to carefully selecting the materials you are going to break and to the proper holding method, you can easily break the same number of boards with any of the other hand positions, for instance the inverted fist, the knife hand, or the inner knife hand.

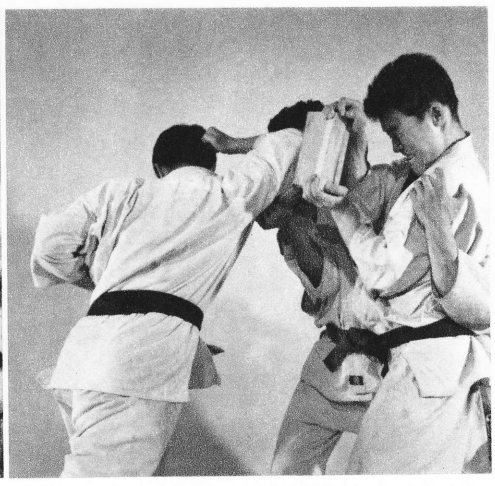
b. the rising elbow strike



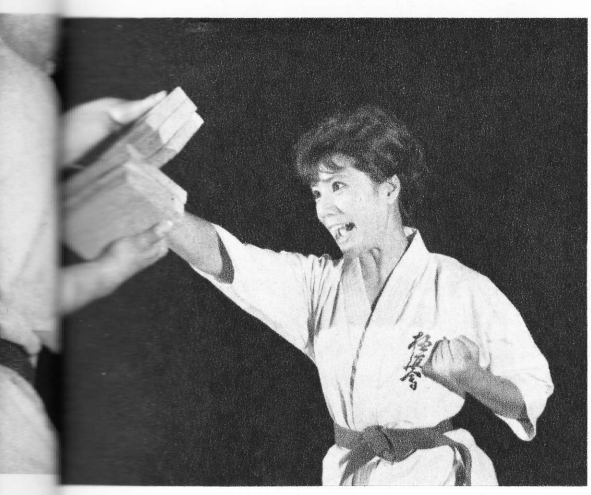
Beginning position for a strike at three one-inch boards.



Estimating the distance.



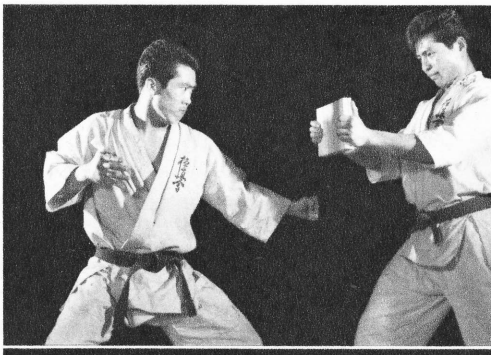
The instant the boards break.

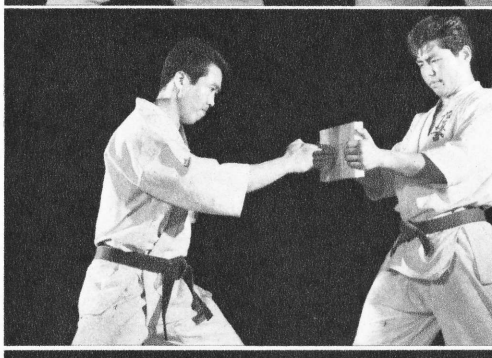


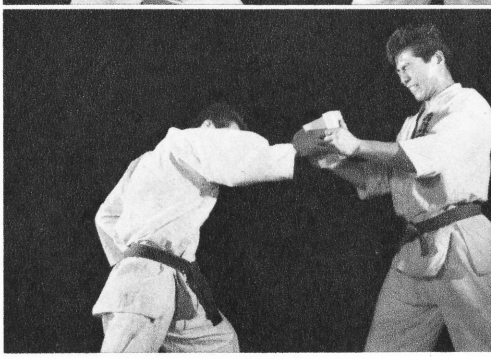
The model has just broken three one-inch boards with her forefist. Women too, with proper practice, can do this with ease.

c. the spear hand

Breaking a one-inch board with the spear hand, in itself a difficult and time-demanding hand technique, is no small feat. Breaking three one-inch boards suggests superhuman strength. On the other hand, specialists in this technique, with the type of strength that is difficult for ordinary people even to imagine, have no difficulty breaking anywhere from one to three boards at a time. (For an explanation of the spear hand, see Chapter Twelve, Special Drills.) One of the most essential elements in the spear-hand techniques is finger strength, which you can develop with the fingertip push-up.







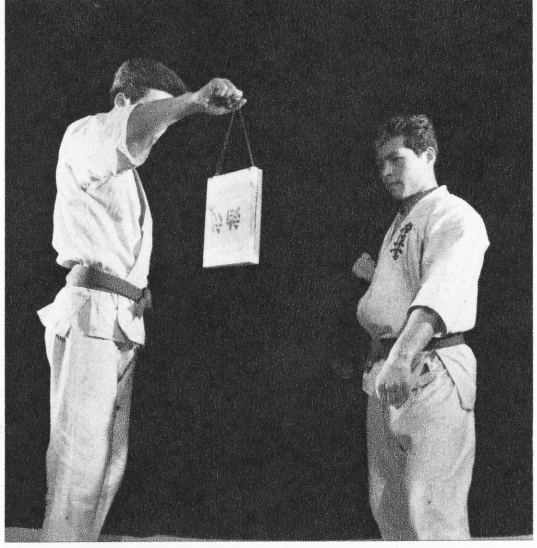
Like all the other techniques, the spear hand demands proper practice habits from the very beginning, because incorrect habits mean that you hurt yourself, break off fingernails, or tear the skin of your fingertips, and in doing so destroy your all-important self-confidence. Remember, the spear hand is a fearful enough technique that a famous master of it has the right to be called a famous karate master.

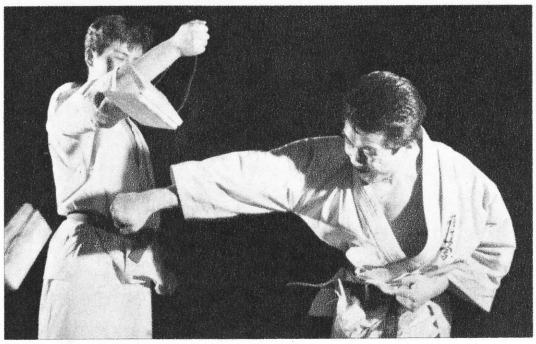
Though it is much more difficult to break stones, boards, or bricks with the knife hand than with the spear hand, once your spear hand has developed to where you can use it to break things, you have developed a really powerful weapon. In karate, the spear hand most widely used is the five-finger version.

For a proper spear-hand technique, thoroughly proper karate habits are necessary. Naturally, strength is important in this technique, but spiritual discipline is indispensable. Essential training methods for the spear hand include the thrust training with padded boards, sand, soy beans, rice or gravel, plus the *tensho* formal exercise to develop the strength of your wrist, arm, and fingers.

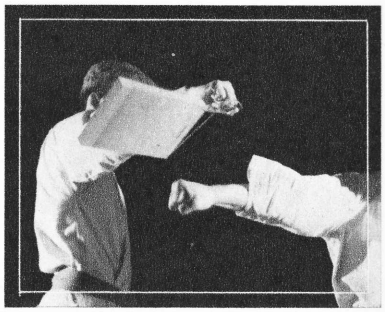
In all my thirty years of experience in karate, I have only seen one man who could break more than three one-inch boards with the spear hand. Moreover, among all of the karate masters today, famous or obsecure, there is not one true master of the spear hand. There are a good number of people who talk about being skillful in the formal exercises, but when the chips are down, talk alone is no good against an opponent or in real combat.

The karate beginner should set as his example the type of correct karate habits that the men of old followed to become masters of the spear hand. Practice the spear hand diligently, and take particular pains with the important hand positioning.





1. The assistant is holding the boards, and the model is in the beginning position.
2. A correct strike breaks the boards.

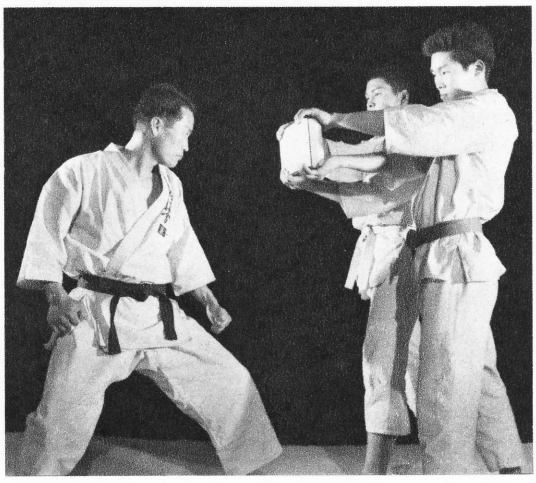


An incorrect strike fails to break the boards.

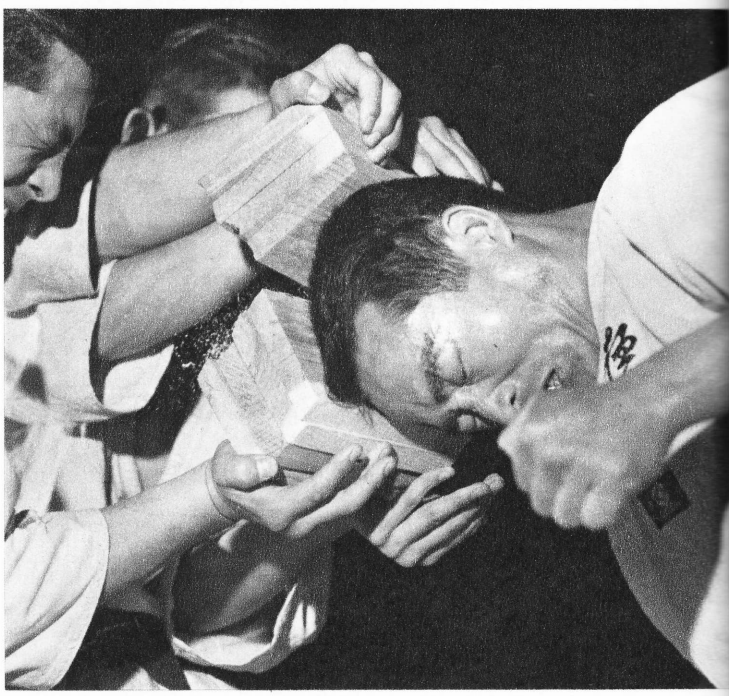
d. suspended boards

Suspend the boards you are going to break by making holes in both ends and running a string or a wire through them. The proper method of executing the difficult thrust to the suspended boards is to avoid a straight head-on forefist thrust and to imagine yourself describing a circle with your hand; that is, bring your hand downward as you strike.

Though the knife-hand strike and the outer knife-hand strike are also used in suspended-board breaking, we will omit them.



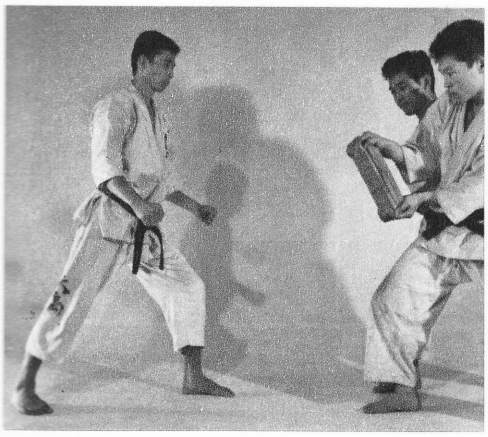
Beginning position.



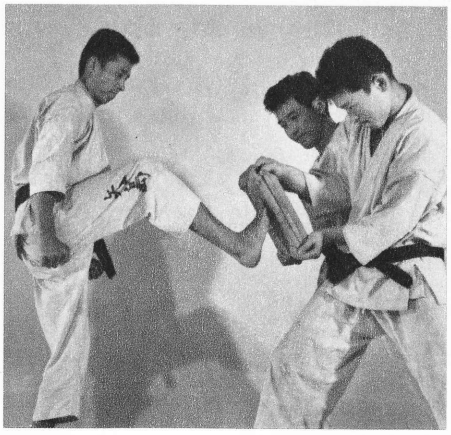
You must tuck your chin in when you strike, as you see in the photograph, or the boards will not break.

e. head thrusts

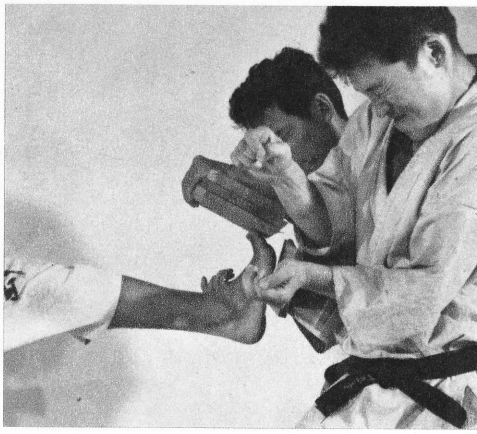
Because the head thrusts are particularly effective in battle, we should like to include a few illustrations demonstrating proper methods. This technique requires great strength in the neck. Be very careful to execute the head thrusts correctly because, improperly performed, they can cause injury to the forehead or even internal hemorrhage.



Starting position.



Estimating the distance.



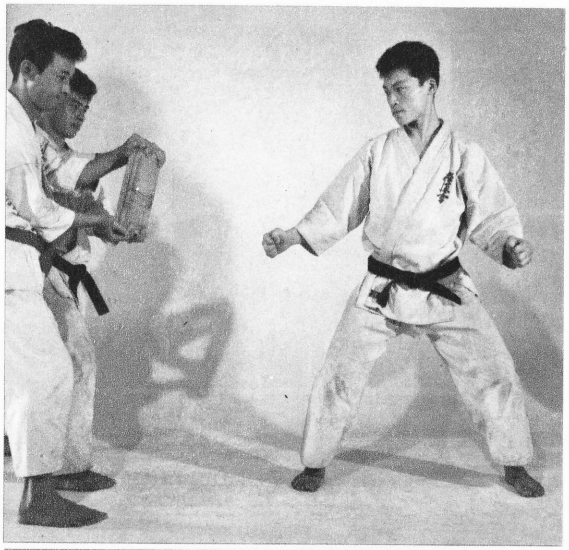
The instant the boards break.

f. the front kick

You must devote a great deal of practice to the important front kick to be able to apply it successfully. It is a good policy to include breaking practice with ordinary front-kick practice.

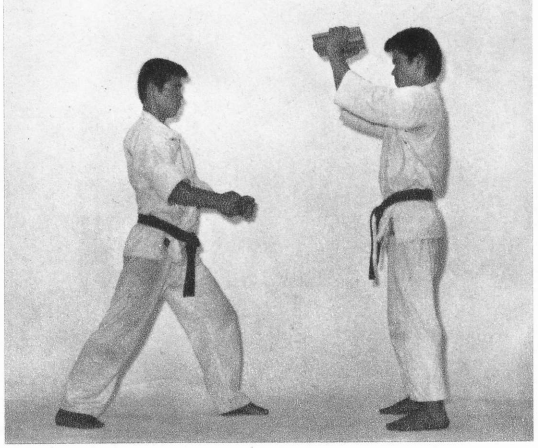
g. the side kick

The side kick, also one of the most important, should figure often in your board-breaking practices, because only through such use are you able to tell whether your kick is actually powerful. Kick straight out with the knife foot in a horizontal position. The foot you are standing on is the pivotal point that bears all your weight so that your body is properly enough balanced to enable you to kick.

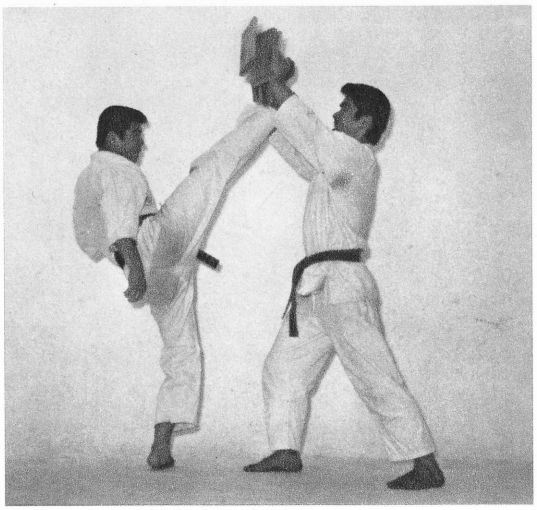


Beginning position (three one-inch boards).

The instant the boards break.



Starting position (three one-inch boards).



The instant the boards break.

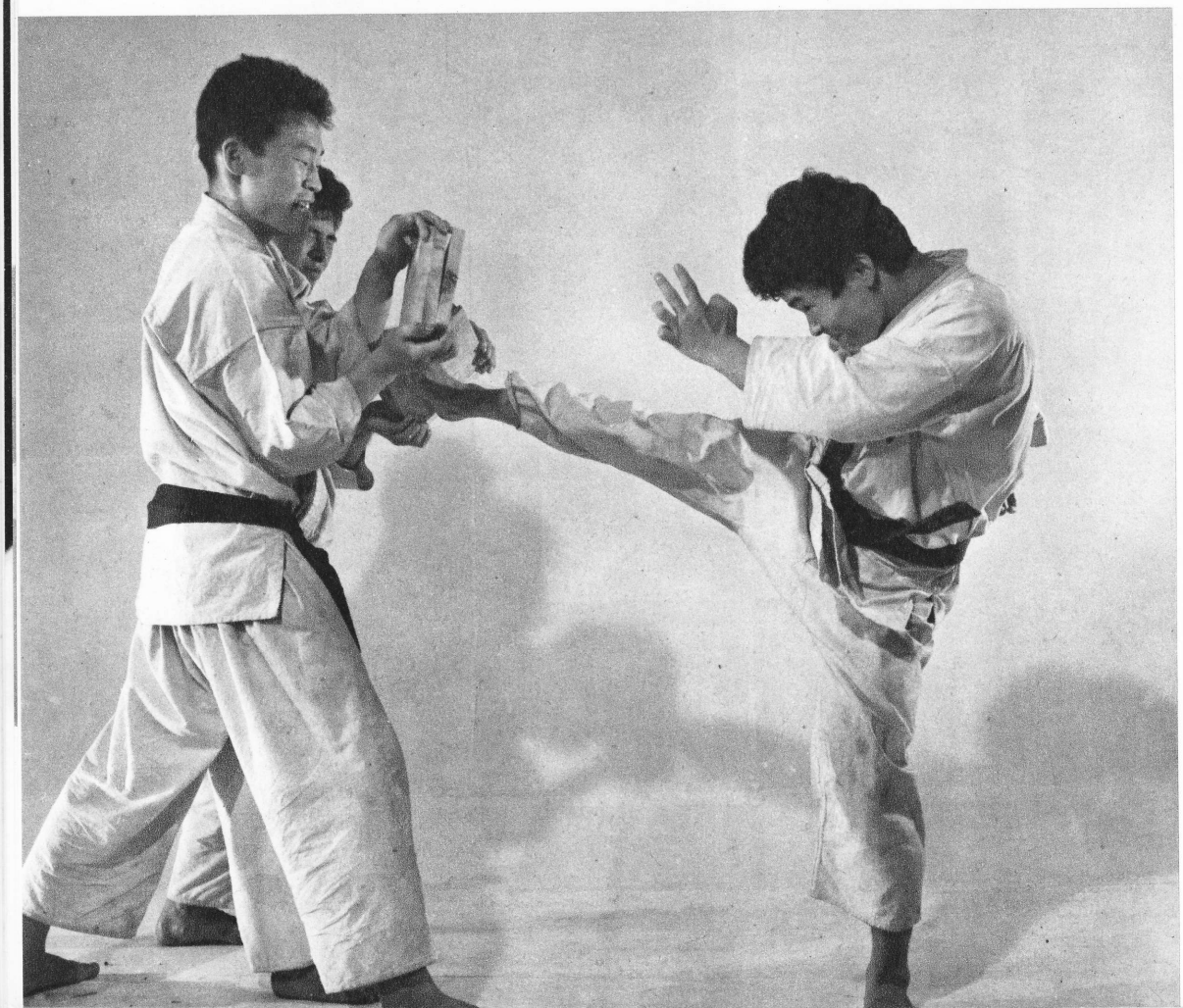
h. the front high kick

As we said several times in the sections on basic kicks, the high front kick is used in combat to kick to the opponent's chin. You should practice it enough that you can always kick your opponent's hat off. This means practicing with the area above the opponent's eyes as your target. In board-breaking practice with this kick, it is quality, not quantity, that counts; that is, aim for a good high kick rather than for breaking a large number of boards.

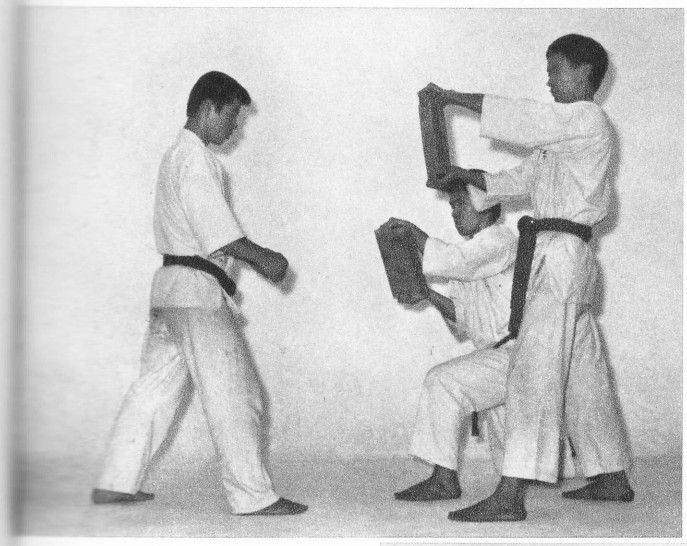
i. the roundhouse kick

As we have said before, the roundhouse kick is used to kick to the opponent's chin or ribs. Though this type of kick is widely used in Thai boxing, the karate version is somewhat different. It deserves a great deal of practice.

All of your weight should be on the supporting foot to give your body proper balance. Move the kicking leg in a circle and strike with the ball of the foot. Use this kick often in board-breaking practice to build your self-confidence.



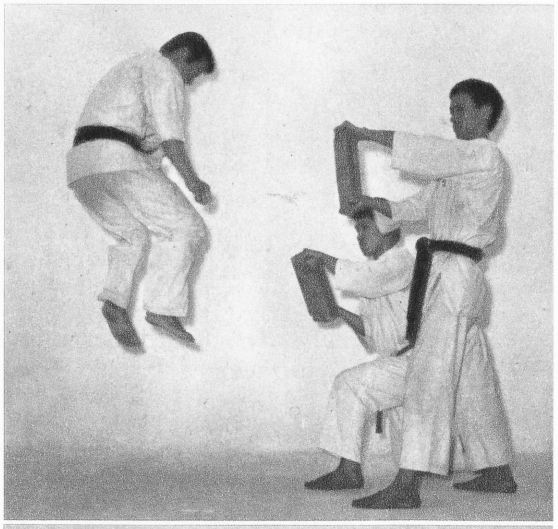
The instant the boards break.



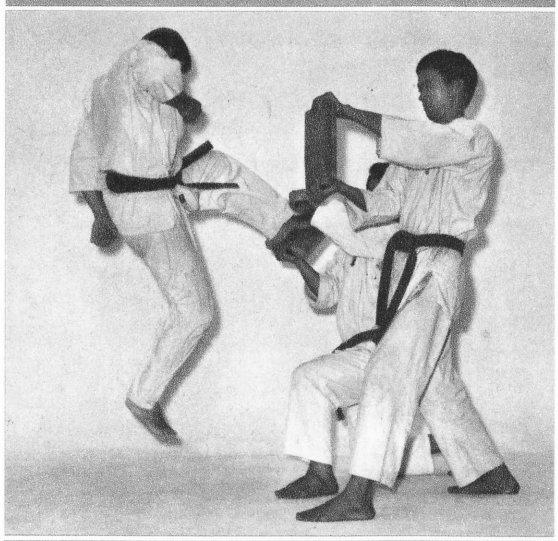
Two assistants are each holding boards.

j. the double kick

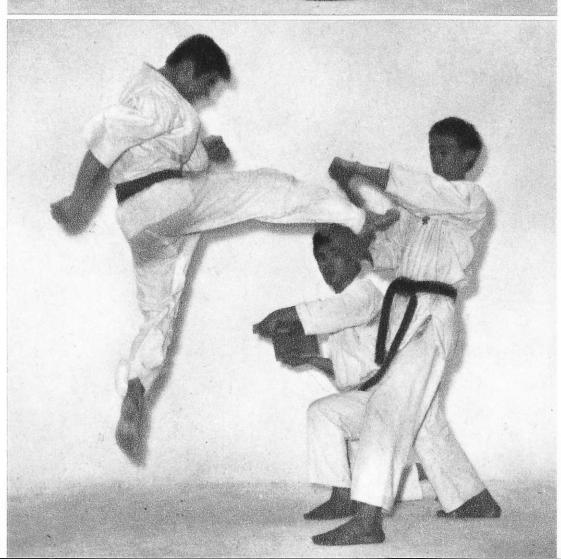
This technique consists of a high jump and alternate kicks with the right and left feet. Do not jump too high. The usual is about the height of your opponent's solar plexus or groin. A higher jump than this will result in your torso's falling over too fast, making kicking difficult. The most suitable jump height is from about one foot seven inches to one foot nine inches. The strength and extreme speed needed for this technique will gradually develop if you use the double kick often in your board-breaking practice.



The instant of the jump.



The instant the left foot breaks the boards.



The instant of the right kick as the body is about to return to the floor.

Though there are many kicks other than these, if you practice the ones we have introduced, your legs will grow strong.

5. breaking bricks

Among all the karate breaking techniques, breaking bricks is one of the most enjoyable. Like stone breaking, it gives even the beginner a sense of great power.

Brick breaking and all of the breaking techniques require that you perform them correctly according to certain established rules. One should not permit himself to branch off into his own "style" in these techniques.

It is easy to break only one brick; but brick breaking, as we have had frequent occasion to remark in connection with the other breaking techniques, requires spiritual strength and self-confidence. If you are spiritually ill at ease, you will be unable to break a brick or anything else.

The bricks we are using in these photographs are ordinary Japanese red bricks. Of course, the breaking methods differ with the quality of the bricks you use. We personally made a big mistake in Mexico twelve years ago by choosing the wrong type of brick. The best type for karate breaking purposes are light and make no clinking sound when you tap them. Avoid the types of bricks the Americans sometimes pave streets with, because they are as hard as iron and impossible to break with the bare hands. On the other hand, with ordinary red bricks you may be sure that you can break as many as two at a time. Even a beginner, if he practices enough, may hope someday to be able to break as many as three at a time.

People who can actually break three bricks at one time with the knife hand, the technique we use in the illustrations, are certainly entitled to the name master of the knife hand. Anyone who can break more than two bricks at once with the knife hand, could probably use the same technique to break the neck of a large dog. He could also rip the horn from a cow. Our own experience has taught us that it is possible to break a Japanese dog's neck with one knife-hand blow. We have actually done this many times, though that was some years ago. The same is true of ripping off a cow's horn.

Despite our insistence that a proper teacher is indispensable to karate training, we actually studied stone and brick breaking on our own. Though today the number of people participating in karate has increased, because we were the first to break dogs' necks with the knife hand and to rip the horns from some forty cows, we keenly realize the need for competent karate coaches. Because, though time gives in advances in technical skill, it also takes in the inevitable loss of bodily strength and speed, we must study and practice the karate breaking techniques in our young years and under the guidance of a good teacher. Though we would be unable to give a mathematical analysis, we would like to explain these breaking techniques from a dynamics viewpoint. In other words, we want to explain them in such a way that the beginner will be able to agree to their validity.

When we first began to study the karate stone- and brick-breaking techniques, we were in some doubt as to the real power of karate itself. Of course, before then we had heard of stone and brick breaking from a number of karate masters, but at that time, we had not yet seen any real examples. Finally, after we had devised our own breaking methods, we showed them to a very famous Chinese *kempo* master, who was awe-struck with admiration. Although we realize that this sounds a bit like blowing our own horn, we merely mention

The instant a brick breaks in three pieces (knife-hand strike).

it to point up the real toil and care we had to exert to create breaking methods from our actual experience.

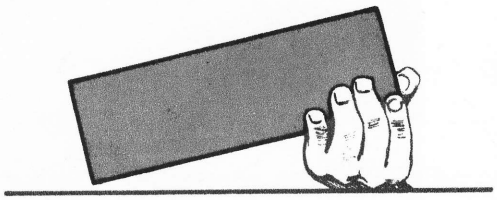
Of course it is easy for anyone to follow in the tracks of a trail-blazer. Anybody could have found the American Continent after Columbus did it first, because copying the feats of a discoverer, an inventor, or an originator is an easy matter. Now that we have blazed the trail in breaking stones and bricks, and now that our methods have been widely disseminated, anyone can do it. This is, of course, perfectly all right, but we want to point out that failing to follow proper breaking methods in these techniques is the way to break or crack your bones. It is too late to come asking how to mend a wrist or how best to care for a dislocation after the harm has been done. If you practice the knife hand a great deal with improper methods, you will also notice that with the changing seasons, your hand will hurt, it will change color, and you will experience nervous disorders.

What we have said, of course, is not limited to just breaking stones and bricks, it applies to your training in all of the other breaking techniques as well, (see Chapter Six).

a. knife hand (1)

1. The brick is resting on top of an anvil, which should be as large as possible for the sake of stability. You may have the anvil set low or at about chair height; a very tall person might also have the anvil at about lap height. A person with a lot of nerve could simply put the anvil on the ground, but the surest way for stability and breakage everytime is to have the anvil higher than your own lap.

At one end of the anvil place a towel folded about the width of the hand. Take the brick in the hand you are going to use for support, and rest that hand on the towel for protection from injury. This support hand should be the left hand and it should hold approximately one third of the brick.



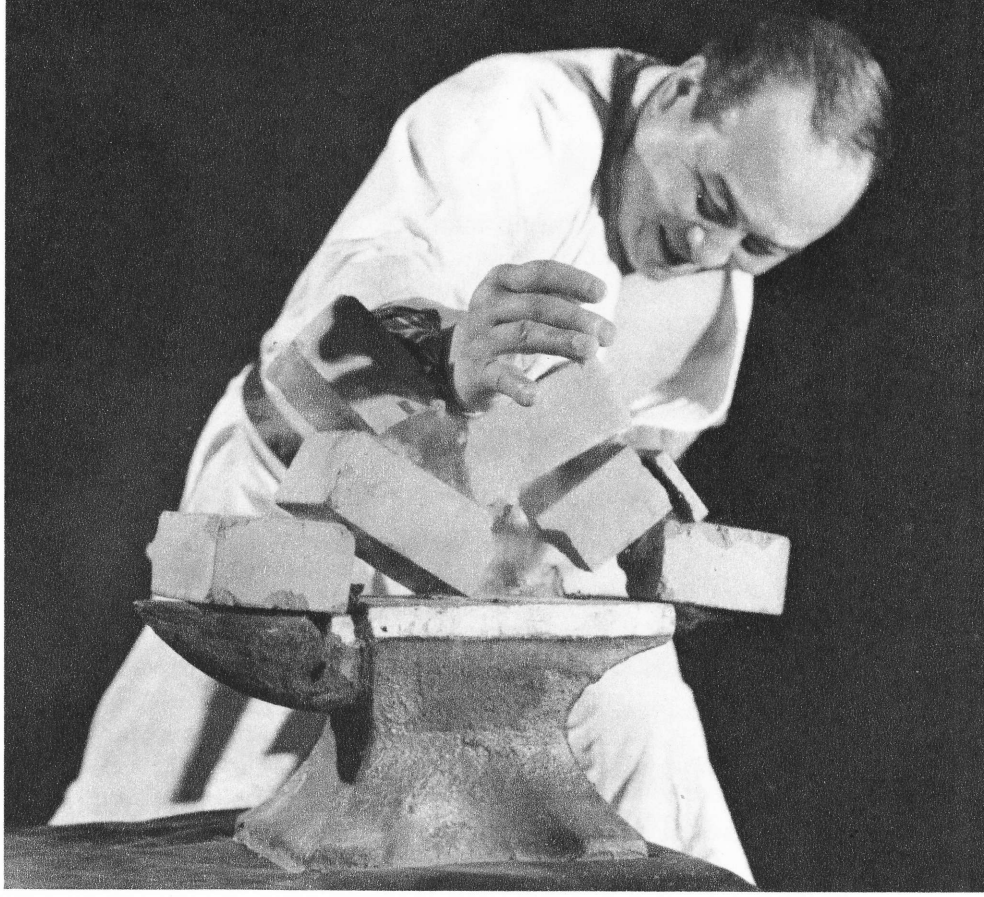
2. Put another folded towel on the brick at the place at which you intend to strike. This striking point should be slightly below the center of the brick. The place at which the brick will break easiest is at about four-ninths of the way up from the bottom.

Get a good grip on about one third the length of the brick and raise the end you are holding slightly, about one finger's height, off the surface of the anvil.

3. The instant the knife-hand strike breaks the brick.

If the first strike doesn't break the brick, try a second and a third time. Any brick will break on the third strike, if not before.

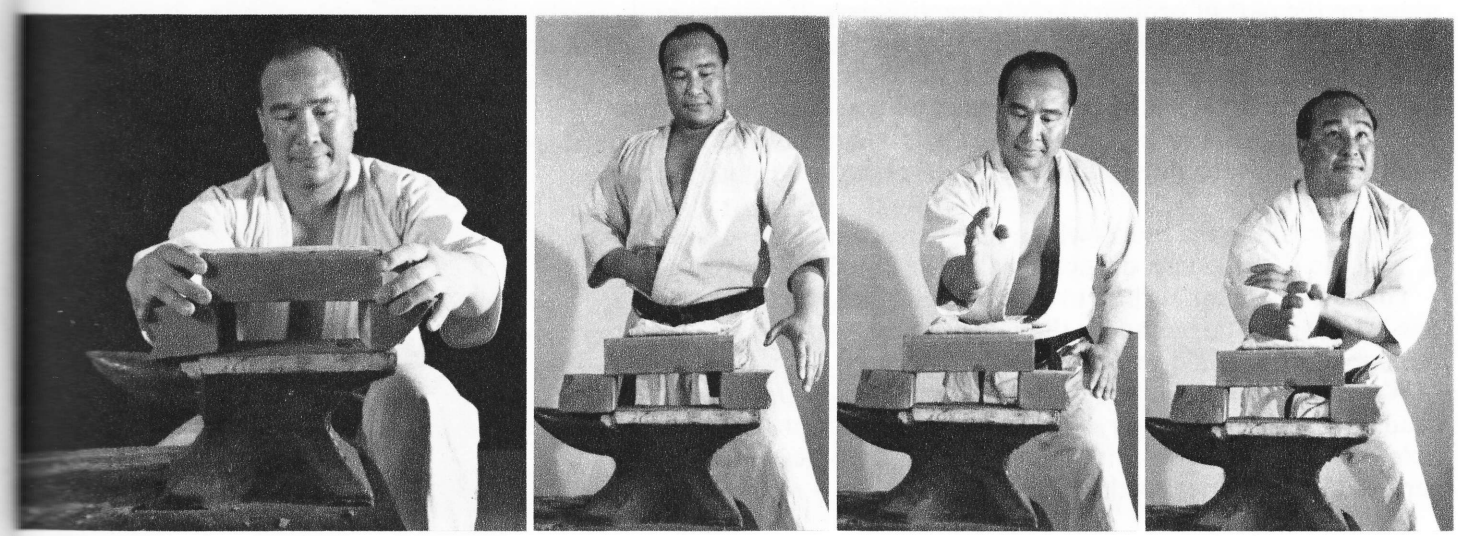
This technique also involves the knife-hand strike, and you must be careful to execute this one correctly or the brick will not break.



The same procedure applies to breaking two bricks piled one on the other. In both instances, both the person who is to break the bricks and the bricks themselves must be as stable as possible. If they are not, breaking is impossible.

b. knife hand (2)

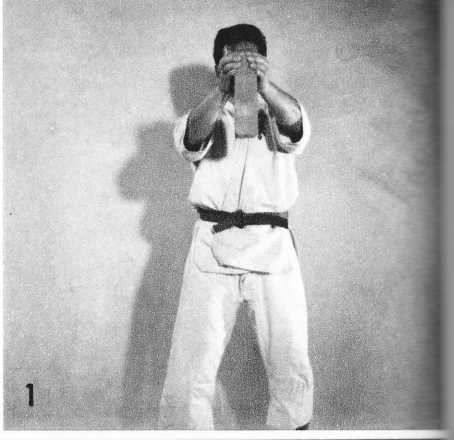
1. On either end of the anvil place a broken piece of brick. Put a whole brick on these two so as to form a sort of bridge.
2. Be sure that each support brick comes in contact with the same amount of the brick you are to break.
3. Strike the very center of the brick with a downward strike. Once again, be sure that the broken bricks at either end are of the same size.
4. The brick broken with one strike of the knife hand.
5. Looking up is one method of attaining spiritual unification. Even for a person skilled in the knife hand it is difficult to break a brick by striking it on the end because doing so tends to destroy the concentration of force.

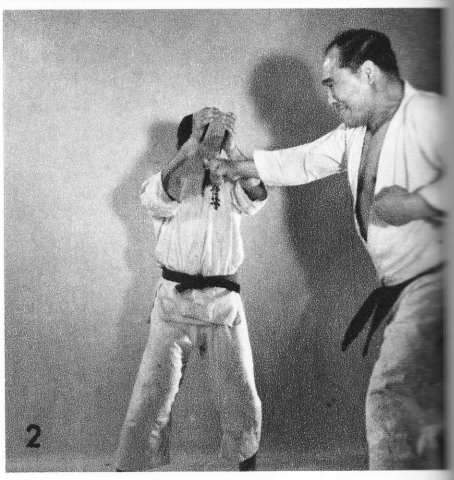


c. the forefist

This advanced technique, in which the assistant holds one end of the brick in both hands so that the other end hangs down to receive a forefist strike, demands the ultimate in speed and strength in the grip and in the forefist. The method of holding the brick is so important that if it is faulty, the brick will not break.

The photographs show what seems to be a superhuman feat, but the beginner can accomplish the same thing if he practices devotedly and correctly.





1. The assistant should hold the brick in both hands so that it is perpendicular to the floor, (just as in the case of the board in the sus pended-board technique).
2. The instant the brick breaks.

d. the head thrust

Though, as we said in the section on breaking roof tiles, the head thrust can be a dangerous technique for the person performing it, it is also a fearsome weapon against an opponent. There are many different ways of executing the head thrust, including the forehead front strike, the side-to-side strike, and the strike with the back of the head. For further information on these see Chapter Six.

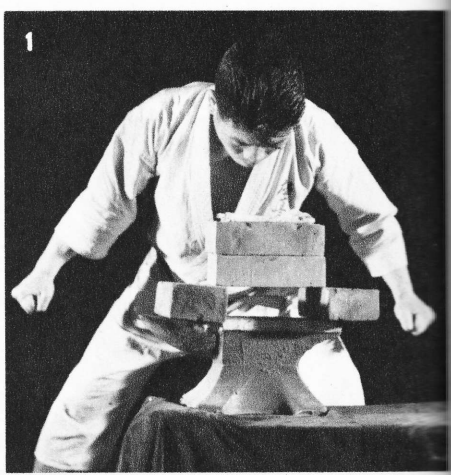
To strengthen your head thrust, practice with a head bridge or a punching ball, or practice the neck stand. You might also thrust with your head into a padded board standing against a wall (see Chapter Twenty-seven). We hesitate to specify any given method of practice for the head thrusts, because we really do not feel that there are any we can recommend. Head thrusts serve well enough in crises or sudden moments of danger, but during the many long years of practice needed to master the technique one could damage his brain and nervous system. Using the head thrust from time to time is all right; indeed, there are some who seem to have a natural ability for it. Nevertheless, we cannot approve of excessive use of this technique on the part of ordinary karate practitioners. If you use nothing but an anvil as a base for the bricks, the bricks will be stable, it is true, but if your execution of the technique is poor, there will be force left in your thrust after the bricks break and you could easily crash your head into the anvil and give yourself a concussion. Be very cautious in this technique; it is best to use a board as a base for the bricks.

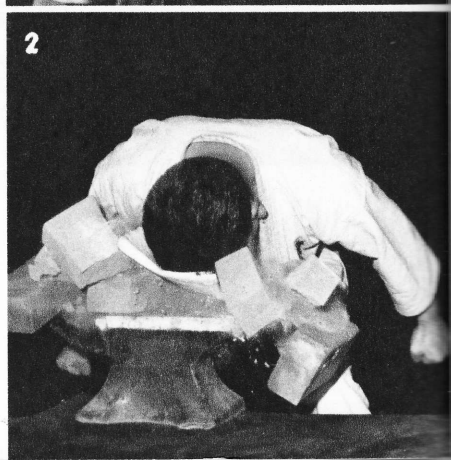
Go at breaking the bricks with a firm conviction that you can do it, because if the bricks do not break, you could injure yourself.

Though it is definitely best to begin head-thrust practice with only one brick, since the method is the same for one or two, we will omit the one-brick-method explanation.

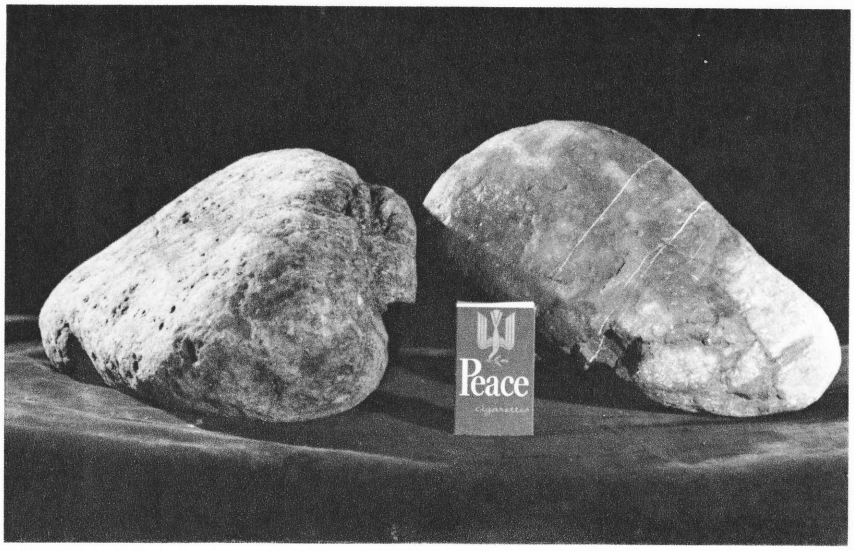
We call people who are very strong in this technique "rock heads." These rock heads sometimes stand in front of telephone poles and thrust at them with their heads till the poles move—not a very suitable practice method.

1. Beginning position in front of the bricks.
2. The instant the two bricks break.





6. stone breaking



Beside the stone is a package of Japanese cigarettes (box size 2¾ by 1¾ inches) by which you can judge the size of the you can judge the size of the stone.

Some several years ago, when we visited the United States, we gave an exhibition of karate stone breaking, then board and brick breaking, and finally of striking the calluses on our hand with a twelve-pound steel hammer. All of this appears in our earlier book, *What Is Karate?*, but we would like to remark here that the techniques that most astounded the audience and that best caught their attention were the stone breaking and striking our own calluses with the hammer. Though many people claim that this type of show is essential to the real meaning of karate, the fact is that it is only the most effective method of making a strong impression on the general public. Stone breaking and striking one's calluses with a hammer have a fascination that penetrates deep into the viewer's mind.

When we first performed stone-breaking techniques, some years ago, in America, no one believed that what we did was real. Once when we performed at the Chicago Stadium before television cameras, all the newspapers on the following day called us a fake. It was only because of our great strength that we commanded a wide popularity. Many people regarded us with grave doubts.

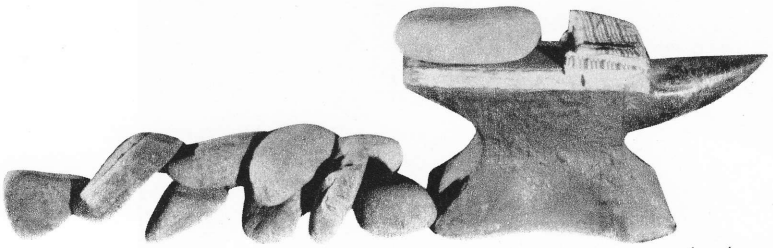
Certainly no one who has failed to see a real performance of the stone-breaking techniques can even imagine such a thing. Many American reporters claimed that the stones we broke were actually broken stones glued together for the show and that the hammer was not steel, but rubber. Though perhaps such comments in themselves indicate a type of interest and popularity, they were very disappointing to us.

Later we began breaking only stones that members of the audience brought with them. This was apparently convincing because not only did the public begin to trust in what we were doing, they went so far as to ask for our autographs.

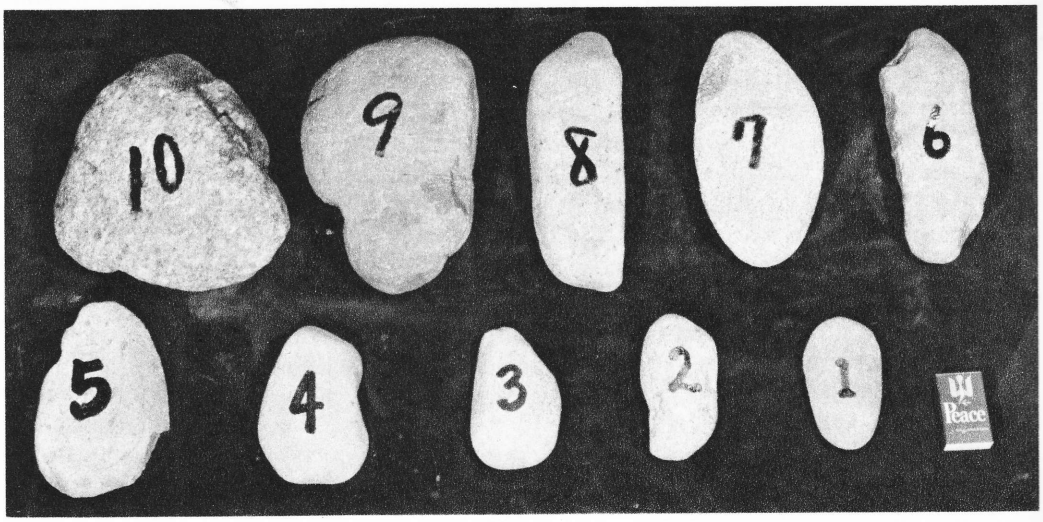
Of course, humans are only humans and not gods, but when we are able to perform some superhumanly unusual feat, we have a feeling close to divinity. After a while in America, our hands earned the name, "the hands of a god."

As we said in the section on breaking bricks, when twenty years before the American trip, we originated our methods of breaking stones and bricks, no one, even in Japan, would trust what we were doing. It always takes a certain amount of time before the public appreciates the value of an innovation.

Though stones are easier to break than brick, the proper method is somewhat more difficult to learn. The flying chips of stones during a performance are very effective, but be careful that the chips do not fly to the place where your audience is seated because they can be very dangerous.

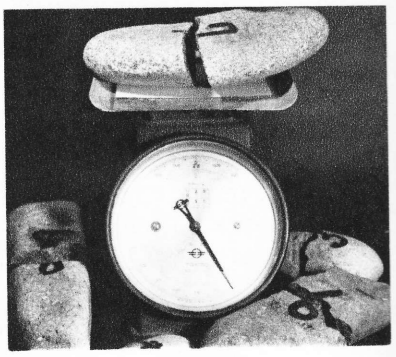


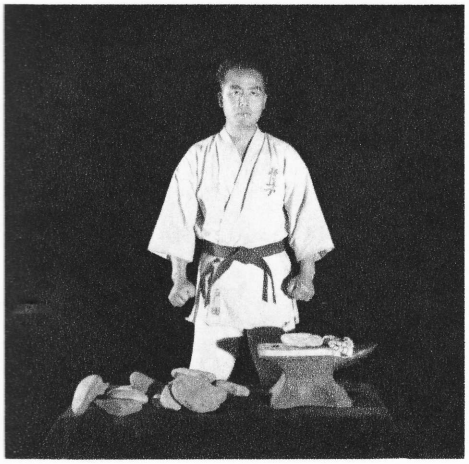
1. An anvil is needed for the stone-breaking techniques. The stone is on top of the anvil. Put the stone on top of a folded towel you have already placed on the anvil.



2. A line-up of stones numbered according to size. Note the differences between the stone sizes and the package of cigarettes. The following are the stone weights according to the scales in the photograph.

No. 1	1.3 pounds
No. 2	1.7 pounds
No. 3	1.9 pounds
No. 4	3.0 pounds
No. 5	3.9 pounds
No. 6	5.3 pounds
No. 7	7.0 pounds
No. 8	8.4 pounds
No. 9	10.8 pounds
No. 10	17.9 pounds



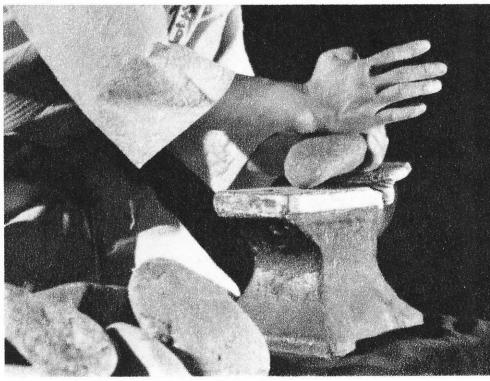


1. Standing in front of the stones to be broken.

a. the knife hand

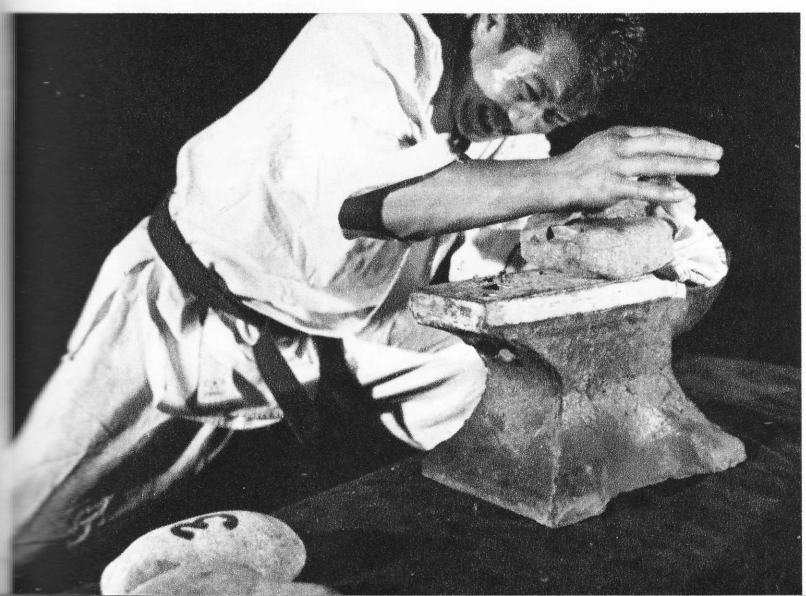
2. Holding the stone.

3. Raise the stone up just enough to let your little finger slide under its end.



4. Strike as you see in the photograph.

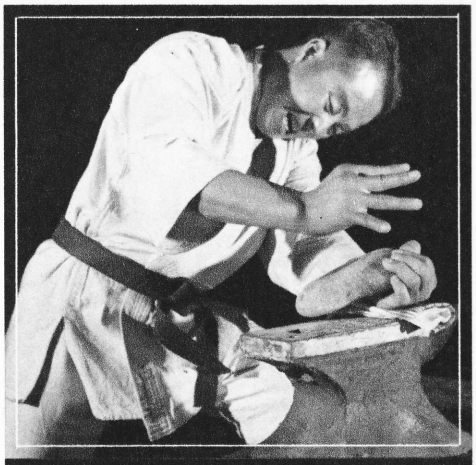
5. The instant the stone breaks.



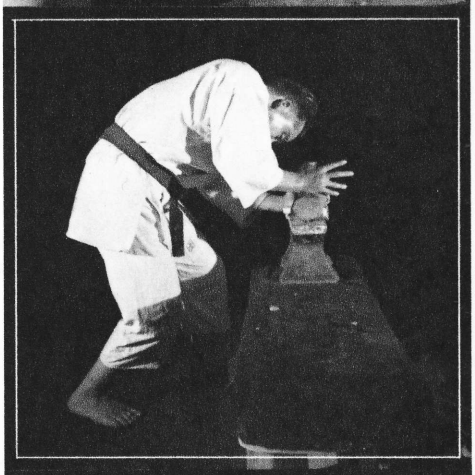
Just as in the brick-breaking techniques, hold about one third of the stone tightly with your little finger and your ring finger while using the thumb as a support. You will not hurt your fingers if you put a towel on top of the anvil. The instant of contact with the stone should find your hand in a position like that in photograph.

b. correct and incorrect form

Correct form.



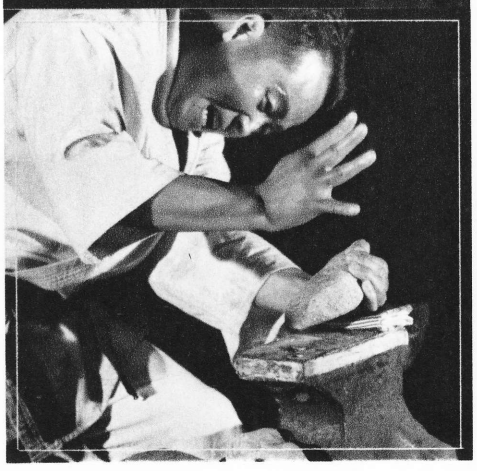
Incorrect form. A stone will never break if you strike it with your hand in this position. Pay close attention to this photograph.



Incorrect form. Though you might be able to break a stone using this posture, it will not allow you to give full play to your strength.

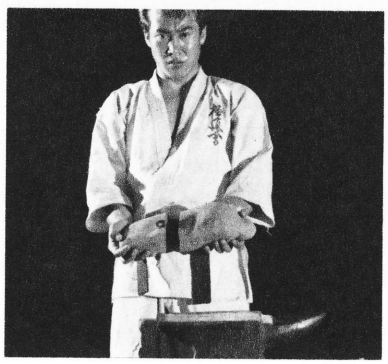
Both the hand and the body posture are incorrect.
Here again, though you may break the stone, you will not be able to give full scope to your body's strength.

Correct method.

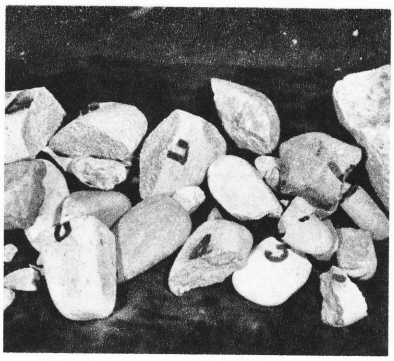


Incorrect method.

If you use this method in your downward strike, you will break the stone as you see in the photograph above.



The broken stone.



All of the stones numbered according to size have been broken.

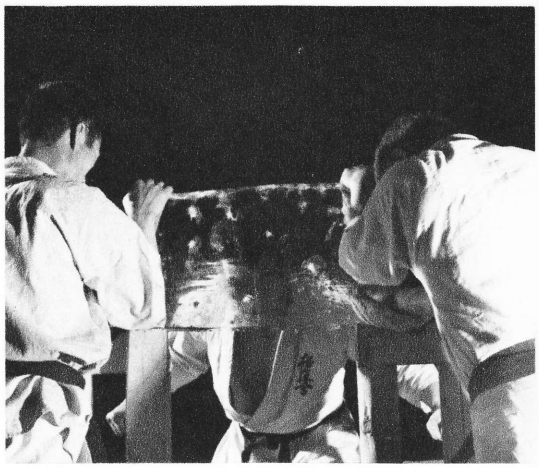
7. ice breaking

The instant of breaking a block of ice four inches thick, two feet tall, and three feet wide with a head thrust.

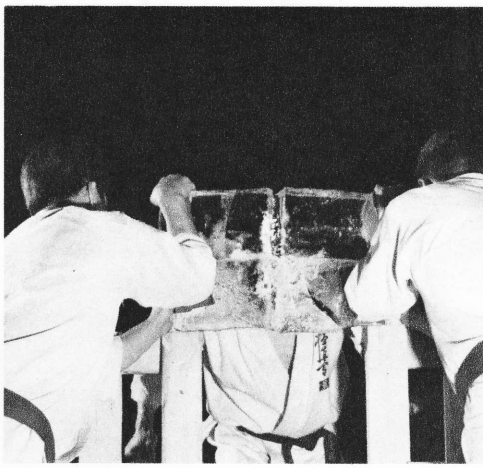
Not many people today perform the ice-breaking techniques, because in the summer the ice melts quickly, it is troublesome to obtain and carry about, and there is a high percentage of cuts and injuries to the hand and head from the chips and slivers of ice. Even though we use towels to protect ourselves, bits of flying ice are very dangerous because they cut just as glass does. It is, however, an interesting technique to practice and an excellent show because anyone can see immediately whether the ice has cracks in it and whether the technique is a fake. No one can tell with the naked eye whether a board is cracked, but even the slightest flaw in a piece of ice is immediately apparent.

Standing in front of a piece of ice three inches thick, two feet tall, and three feet wide.

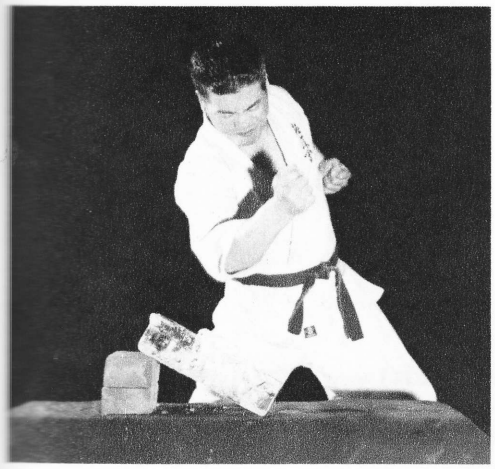
a. the head thrust



Assuming a position before the ice. Have your assistants hold the ice steady as you see it done in the photograph.

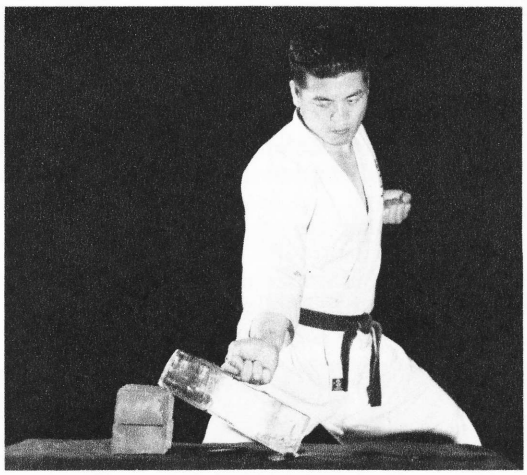


The instant of the break.

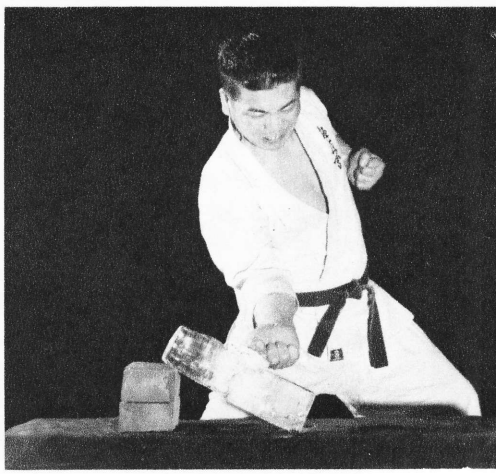


Place a piece of ice four inches thick and two feet long on a slant leaning on two bricks. Estimate the distance.

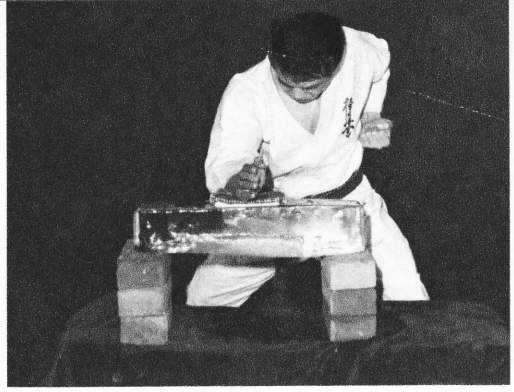
b. the inverted thrust



Just before the downward strike.

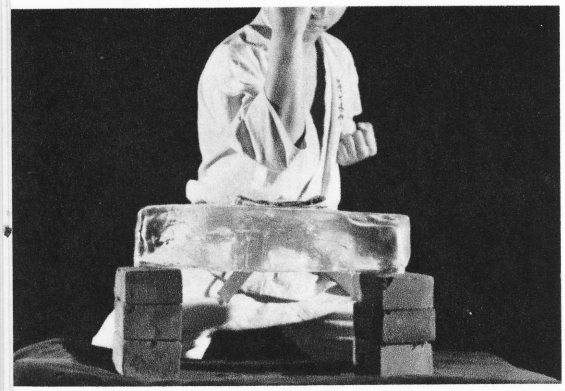


The instant of contact as the ice breaks.



c. the knife hand

Put a piece of ice five inches thick, five inches wide, and two feet long bridge-like on two stacks of three bricks each. In the photograph the model has his hand at the very center of the ice where he intends to strike.

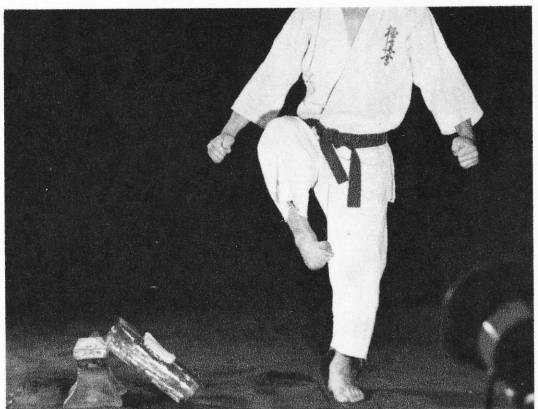


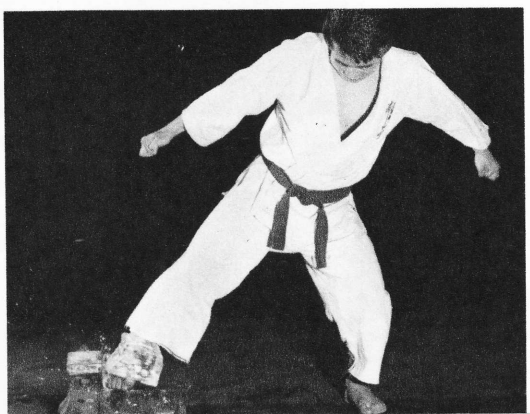
d. the downward elbow strike

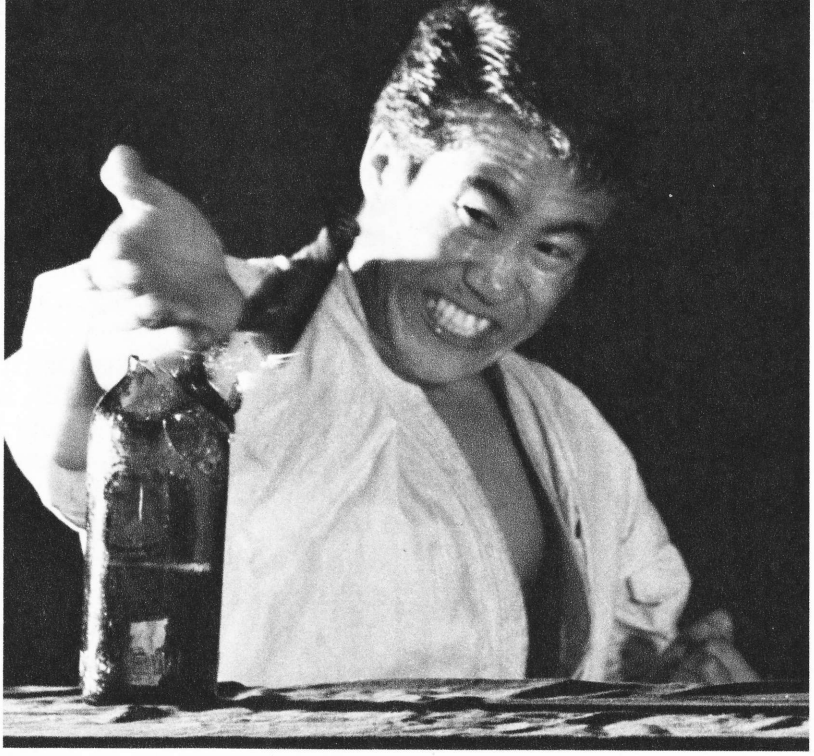
The model is in position at a piece of ice five inches thick, five inches wide, and two feet long that is placed bridge-like on two stacks of three bricks each.

e. the knife foot (knee kick)

The piece of ice, four inches thick, four inches wide and one and one half feet long, is leaning against an anvil that has been made firm and secure.
There are other methods used in ice breaking, such as the forefist strike, but we have included only the standard techniques because all the others are only further applications.







The instant the neck of the bottle goes flying into air.

8. the bottle cut

We debated sometime about whether to include the bottle cut in this book. Though we have, it is true, included the striking, holding, and postures used in a number of breaking techniques, the bottle cut is something quite special and does not employ the ordinary techniques. Up to this point, we have introduced breaking techniques that anyone can do. The bottle cut, on the other hand, is frequently difficult even for very experienced karate men. Like the technique for extinguishing a candle, the bottle cut is not something that ten people can practice so that all ten of them can successfully execute it. Out of ten who practice this technique, at the most, one person will be able to succeed with it. Out of one hundred people who practice karate, perhaps no more than two or three will ever reach the black-sash stage, and from that two or three perhaps only one will be able to perform the bottle cut.

Out of the roughly thirty thousand people practicing karate in Japan today, only three or four can do this technique. Though perhaps in other countries of the world, say America, Canada, or England, or throughout Europe and Southeast Asia, there may be those practicing other special martial arts who can execute the bottle cut, as far as the karate world goes, we have neither seen nor heard of anyone who could. Doubtless you can judge the technique's difficulty from what we have been saying. Although we have been progressing along the way of karate for thirty years, we know very few who have mastered the bottle cut. From time to time, some old karate master will teach it, but that is all we usually hear of it.

The bottle cut is a very dazzling and very interesting technique, but it is filled with danger. Of course, done correctly it works every time, but the method is extremely difficult. As a matter of fact, even explaining the proper timing on paper is difficult.

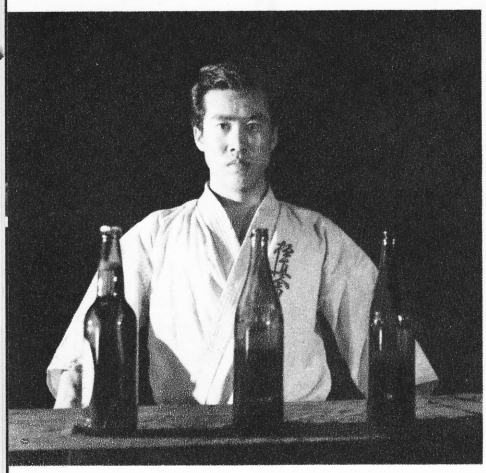
Though the bottle cut requires the knife-hand techniques, bear in mind that the knife hand itself falls into three main categories:

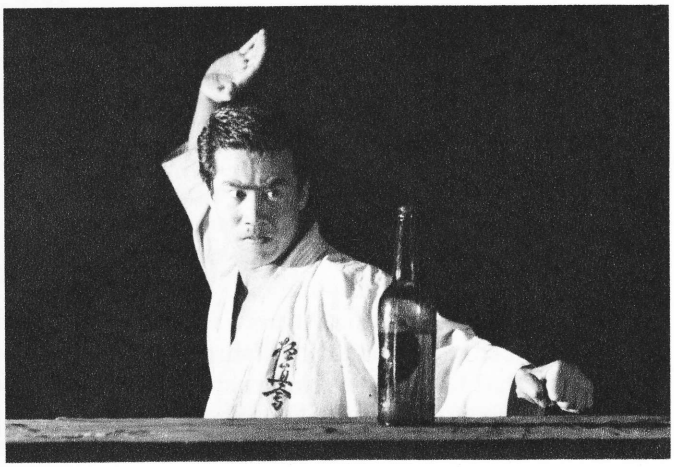
(1) the straight strike, (2) the descending strike in which you push your hand outward slightly as you bring it down, (3) the descending strike in which you pull your hand inward slightly in a rounded motion as you bring it down. Though the methods you will use in breaking a bottle neck will vary somewhat with your strength and your exercise experience, a straight strike is no guarantee of breaking the bottle every time.

As with the other exercises, it is important to tense your abdomen and unify yourself spiritually. Be completely confident that you can break the bottle and rid your heart of worldly thoughts. Though timing is extremely important, the most important elements in the technique remains spiritual unification and speed.

Though I believe that we should study to advance karate through outside fields of learning such as mathematics and dynamics, it is difficult to express human strength in mathematical terms. The bottle cut is not just another ordinary karate practice; it requires much more training, because it is an ultra-advanced technique. Out of my students, some ten wanted to learn the bottle cut, but only two managed it. There are incidents in which a person loses confidence midway, and though he succeed once, can never repeat his success.

Finally, though you may use a beer bottle or a whisky bottle, we have used a beer bottle in the photographs.





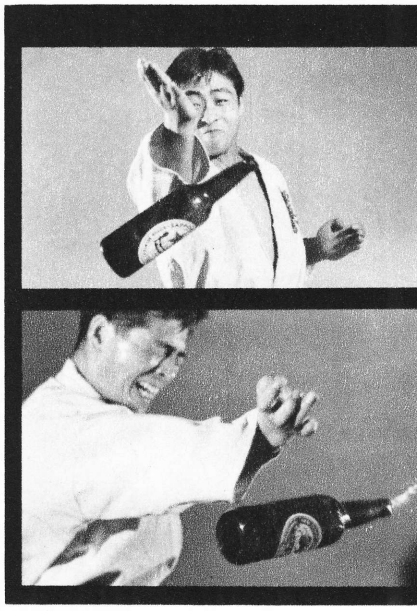
a. position

1. Beginning position before the standing beer bottle.
2. The model has assumed the starting position. From this position he will strike at the neck of the bottle. In general, it is best to have the bottle at about chest height, but you should decide on the actual height after you take into consideration your body size and your practice experience.

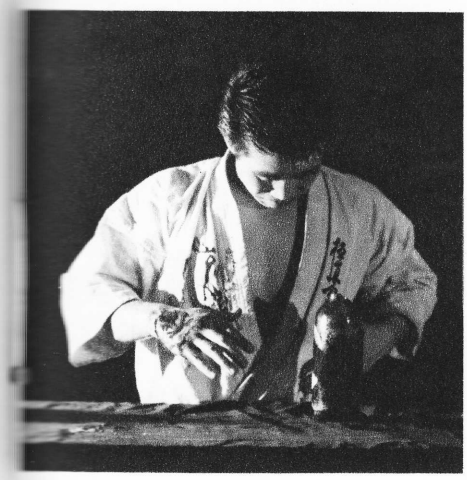
Broken bottles.

b. striking method

1. The striking method used in the photograph is good. Be careful that the bottle is about one-third full.
2. The instant the model breaks the bottle neck.

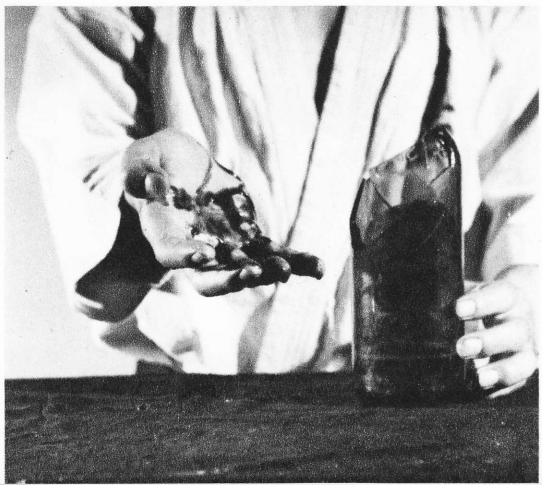


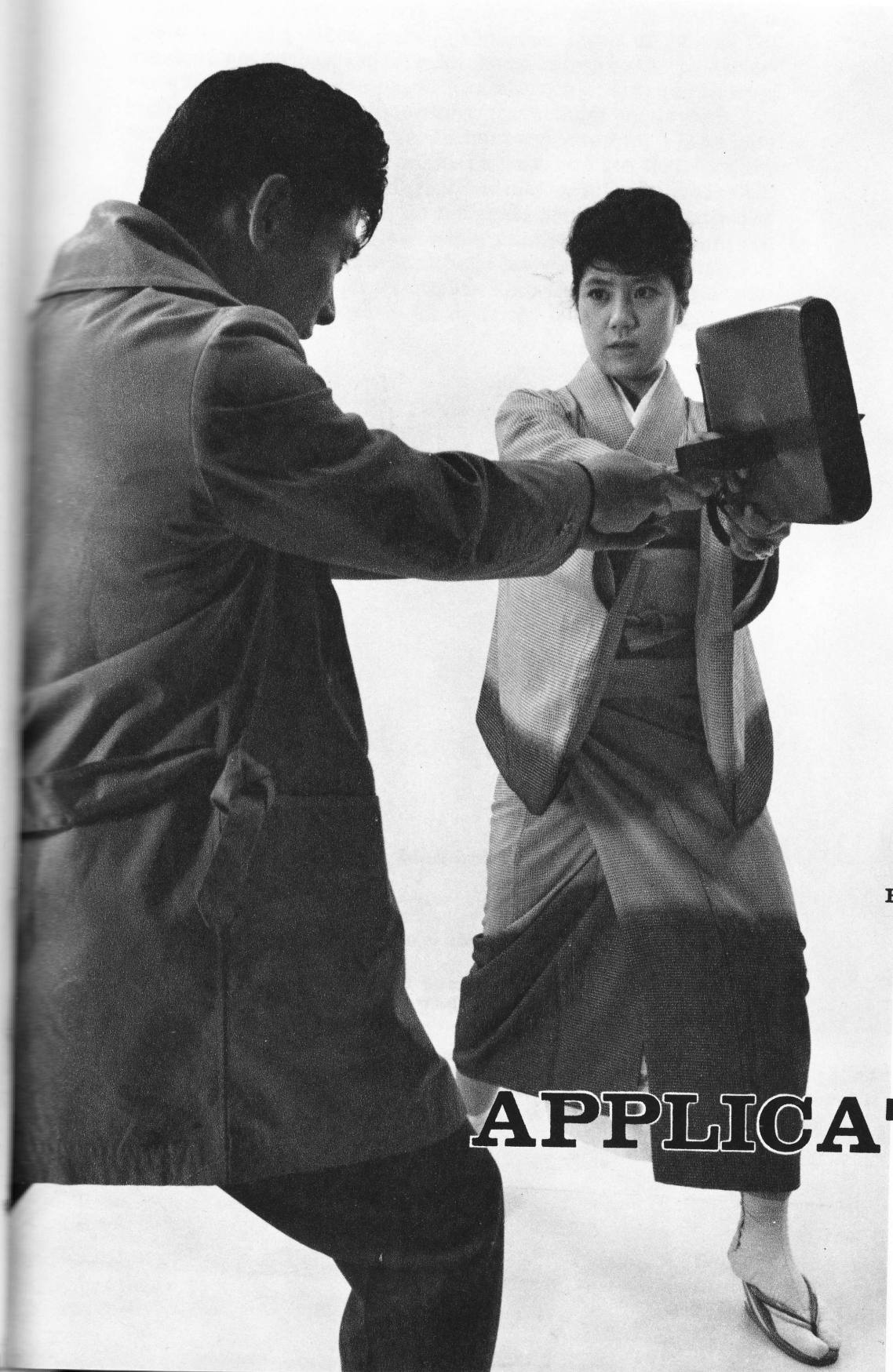
Bad tries.



c.

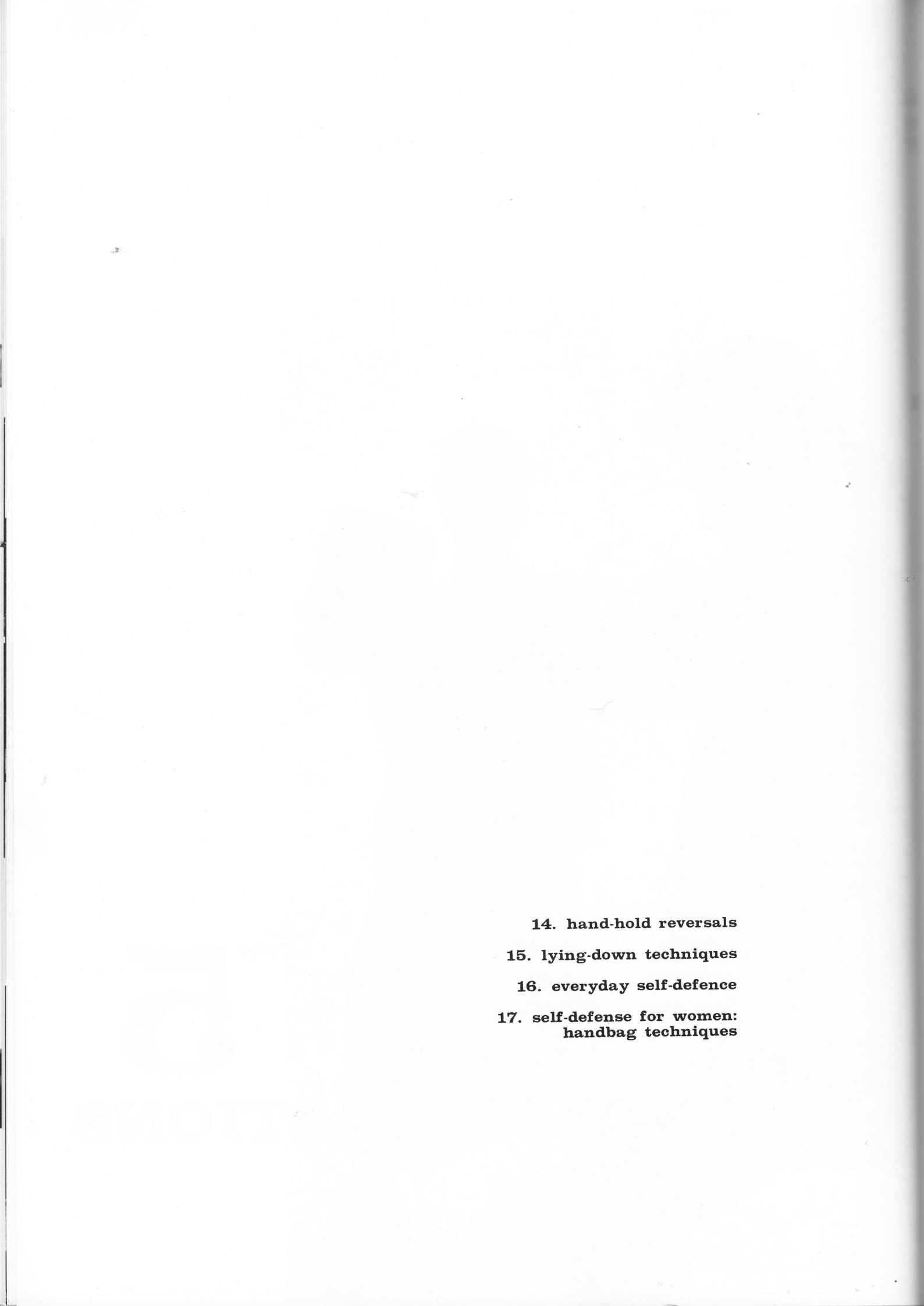
If in performing this technique, you should cut yourself go directly to a doctor because frequently a tendon gets cut.





PART 5

APPLICATIONS



14. hand-hold reversals

15. lying-down techniques

16. everyday self-defence

17. self-defense for women: handbag techniques

CHAPTER

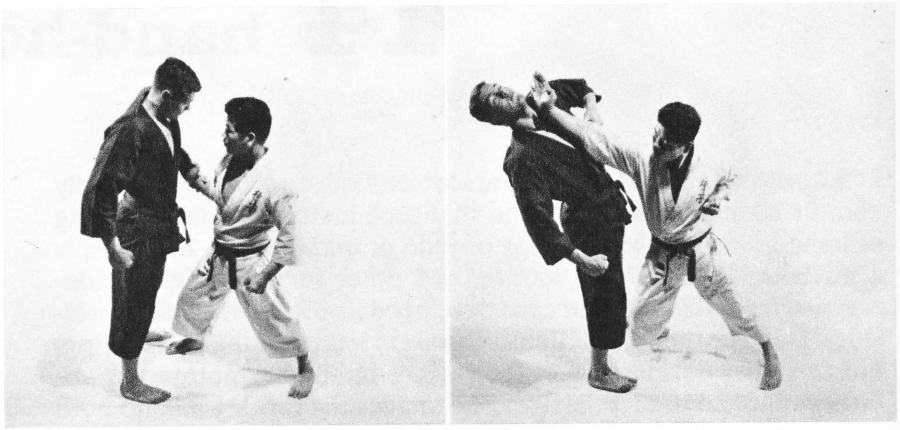
14 hand-hold reversals

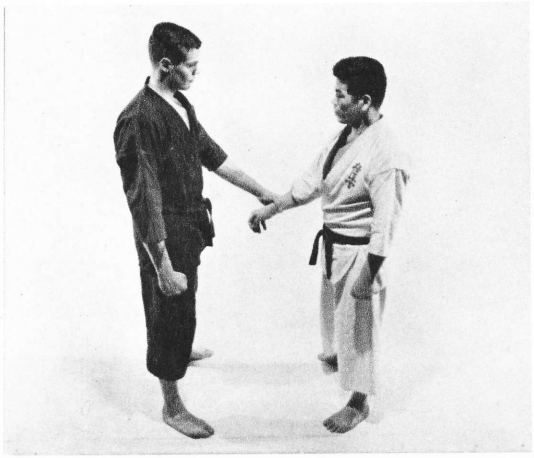
IT IS COMMONLY BELIEVED that karate techniques are built exclusively about striking and kicking, and that such methods as the parrying of hand holds are the property of judo or *aikido*. This, however, is a mistake. Judo, *aikido*, karate, and other forms of fighting descended from *taijutsu*, and each developed its own special characteristics. It is true that the emphasis in karate is on striking and kicking, but this does not mean that the various methods employed in *taijutsu* cannot be used in karate. Techniques for turning a hand hold to advantage belong to the original *taijutsu* and are, therefore, the common property of not only judo and *aikido*, but of karate as well.

Basically, these methods do not differ whatever the particular style of fighting, but there is a certain amount of specialization and stylization. The techniques introduced below are karate techniques, rather than judo or *aikido* techniques. They are intimately related to the *tensho* techniques, which are described in Chapter Eight.

The attacker has seized the defender's hand. Note: For the sake of clarity the attacker is dressed in black and the defender in white.

1. against hand holds

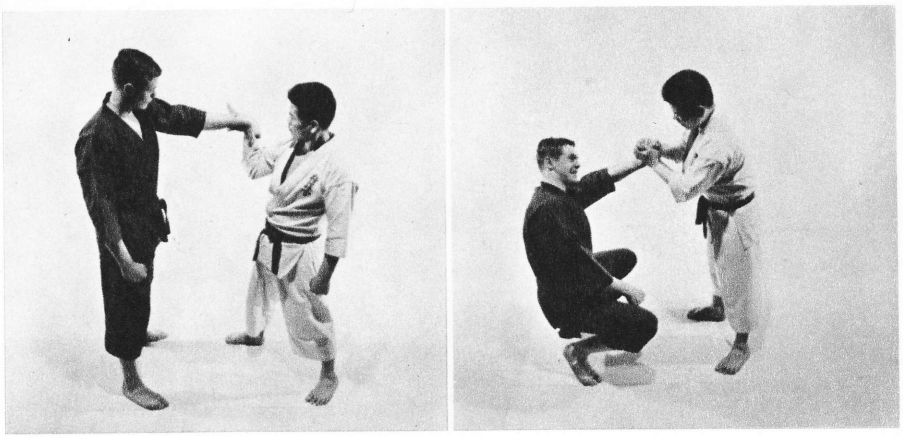




Attacker has grasped defender's right wrist.

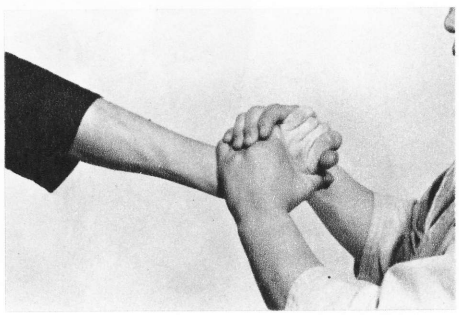
a. single hand (1)

1. Defender takes a half step with his right foot and carries the captured right arm upward, throwing attacker off balance.
2. As attacker wavers, defender jerks his right hand loose and delivers a right palm-heel strike to attacker's jaw.



b. single hand (2)

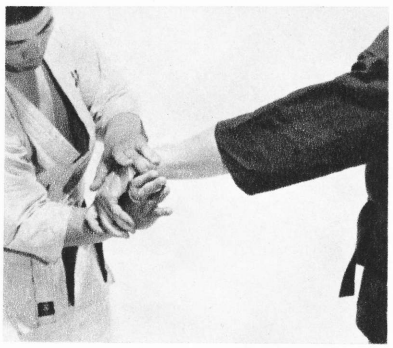
1. Defender, tensing the ring and little fingers of the captured hand, swings it under and around attacker's hand, bending attacker's wrist forward. Simultaneously, defender grasps attacker's wrist with his right hand.
2. With both hands, defender bends attacker's wrist backward, pushing forward at the same time.



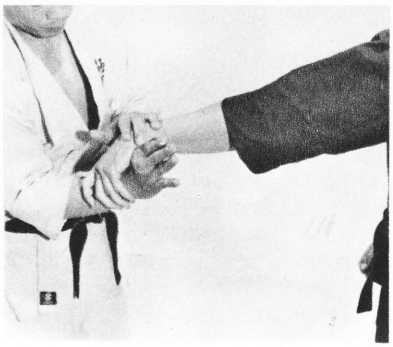
The defender takes the attacker's wrist joint in his open hand.

c. both hands

1. The opponent has grasped both hands. Whether the opponent uses only one hand or both, he is strongest in front and back directions, and you will be unable to move either way. On the other hand, movement to the right or left will be simple for you. This is particularly true if you move in a circle. Try it right now, and see if this is not the case. For this reason, when you are trying for a reversal of hand holds, move in the direction of your opponent's weak point, that is, not to the front or back, but to the right or left, and swing in a circular motion. This swing is a key point in the technique.
2. The defender turns both captured arms away from himself. In this instance, it is important that both hands be in a bent wrist position.
3. The defender brings both hands upward so that they collide with the tops of both the opponent's hands. This is an important step and must be skillfully executed. This technique requires an exceptional amount of practice.



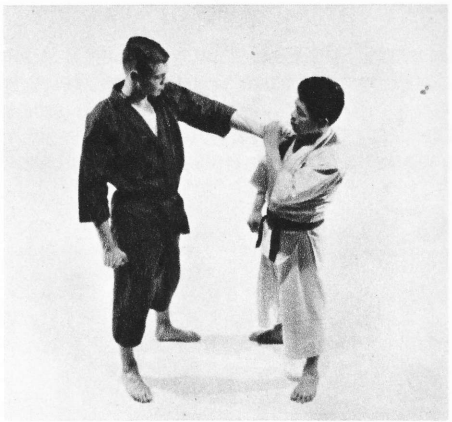
While turning the captured hand outward, bend the opponent's wrist.



The defender has attempted to free the captured hand .In this case, tense the little and ring fingers.

Defender has seized the attacker's wrist. In this case, do not make a fist. Be sure to leave your hand open and tense your little and ring fingers.

2. against lapel holds

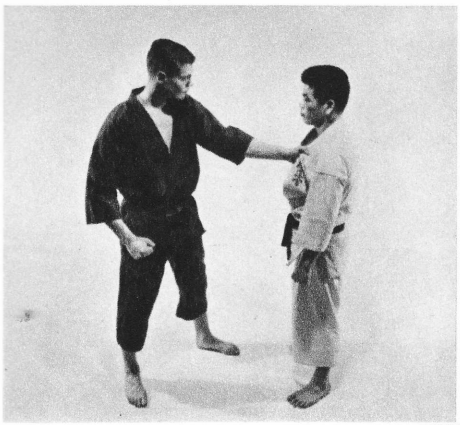


a. single lapel (1)

1. The defender brings both hands over the hand with which the opponent seized the lapel. In doing this the left is brought from the inside, and the right from the outside. Tense the thumb and middle finger. When both hands are on the opponent's hand, the defender twists the opponent's wrist towards himself.
2. As soon as the defender has twisted the opponent's wrist, he pushes it forward and bends it.

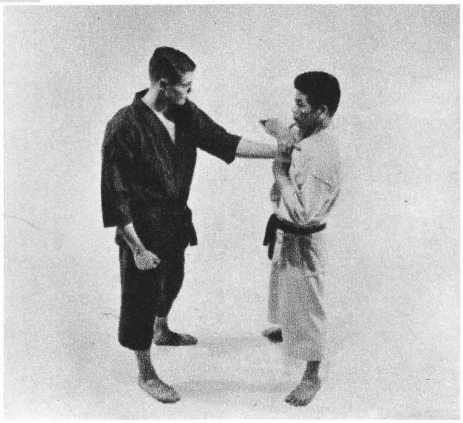
b. single lapel (2)

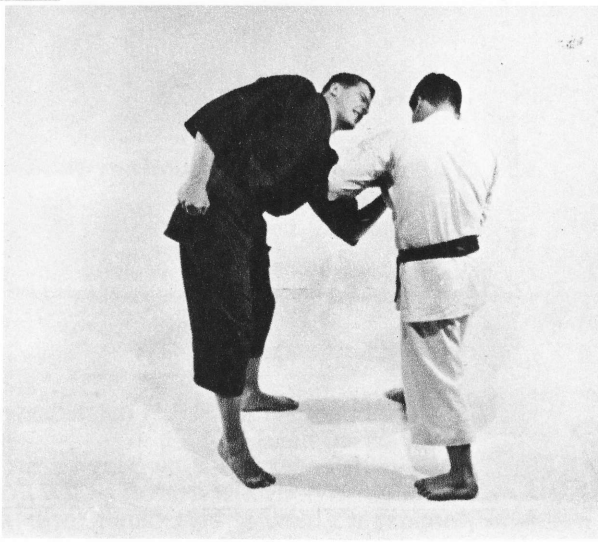
1. The defender quickly grasps the opponent's hand with his left hand and twists the wrist to the outside. The thumb and middle finger should be tense, and the movement should be as fast as possible.
2. As soon as the defender has seized and twisted the opponent's wrist, he puts his right hand on the opponent's left arm and tenses the elbow of his right arm. He can then easily bend his opponent's wrist.

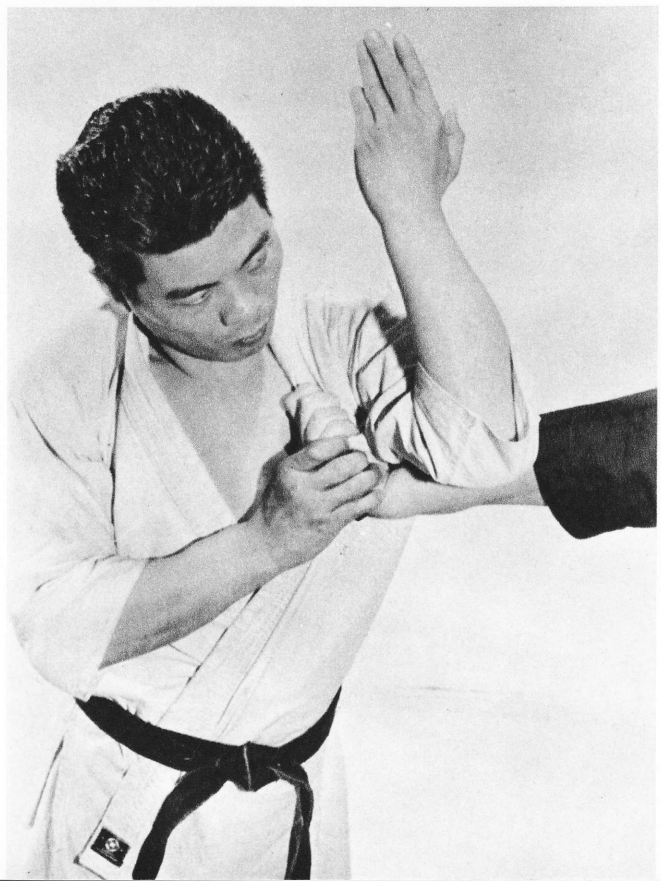


c. single lapel (3)

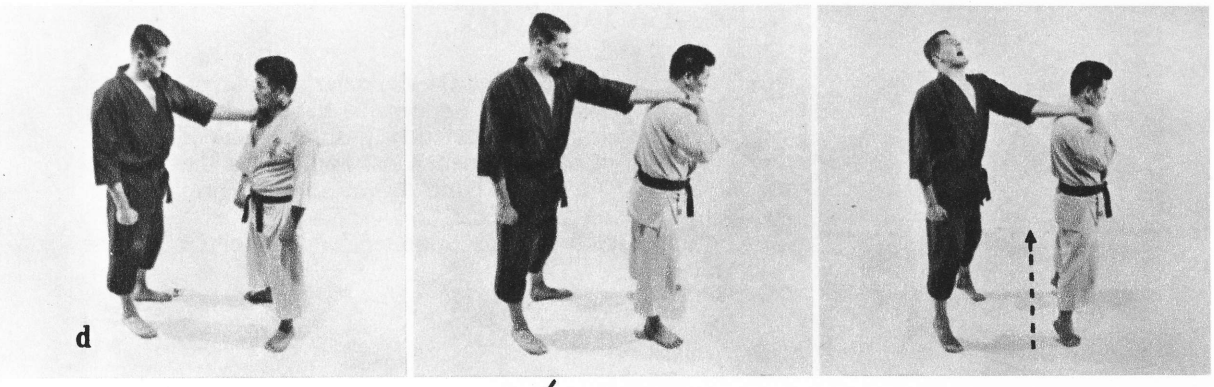
1. The opponent has seized the defender's left lapel.
2. The defender seizes the opponent's hand in both his hands. In this case, the defender has the fingers of his left hand on the opponent's fist and brings the middle finger of his right hand down on them from as high a position as possible.
3. The defender twists the opponent's hand to the right outside.

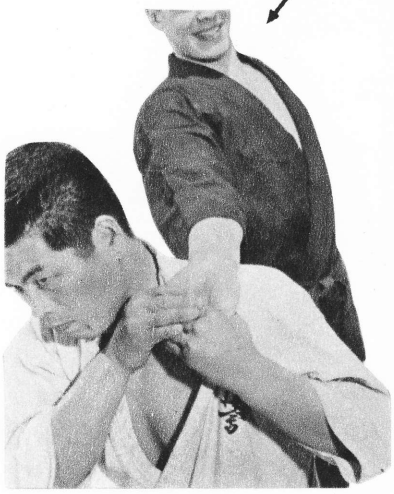




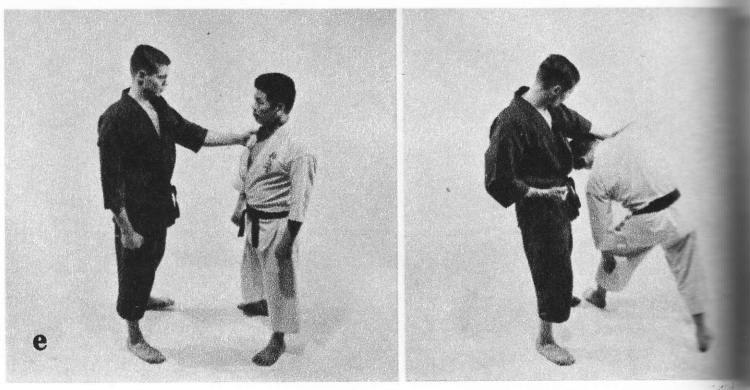


Bend the opponent's wrist.





Pin the opponent's wrist down and put it on your shoulder.



d. single lapel (4)

1. The opponent has seized the defender's right lapel with his left hand.
2. The defender, while pivoting on his left foot and turning his body 180 degrees to the front, seizes the opponent's hand in both hands (or in one) and puts the opponent's hand on his own shoulder.
3. The defender then rises up on his toes and bends the opponent's wrist.

e. single lapel (5)

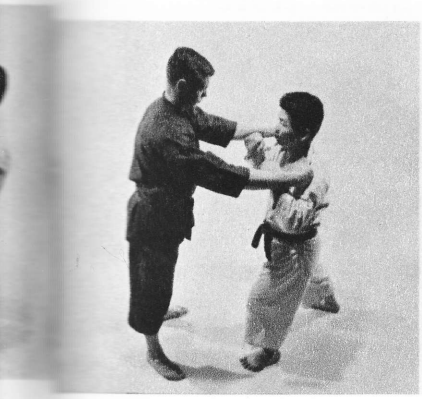
1. The opponent has seized the defender's right lapel.
2. The defender seizes the opponent's hand with his right hand and takes a large step with his left foot on a diagonal to the front right and crosses under the opponent's left arm.
3. When the defender has passed under the opponent's arm, he pulls the arm holding his lapel behind the opponent. This is a particularly dangerous technique, and you should exercise great caution when practicing it.

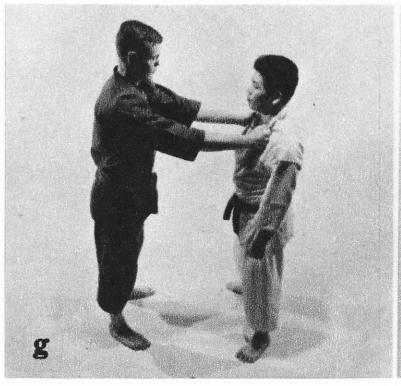
f. single lapel (6)

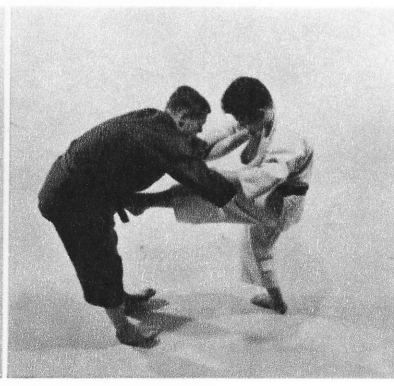
1. The opponent has firmly grasped both lapels.
2. The defender uses two bent wrists to knock away the opponent's hands from the inside and takes one step back with either foot.
3. When the opponent loses his balance, the defender delivers a strong upward kick to his groin with the foot he stepped back on.

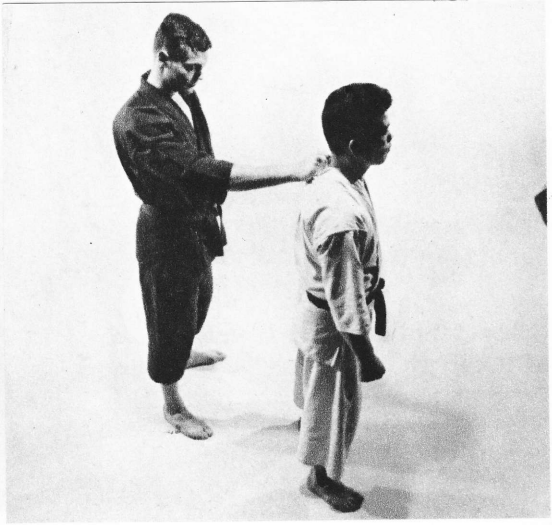
g. both lapels

1. The opponent has seized both of the defender's lapels.
2. The defender takes one step back with either foot and at the same time brings both hands over in the knife-hand position and presses and twists the opponent's arms from the top.
3. When the opponent loses his balance, the defender aims a front kick at either his solar plexus or his groin. A thrust to the face would also be effective.



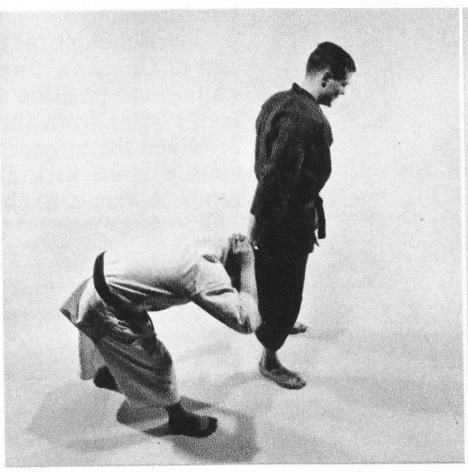






h. collar hold from behind

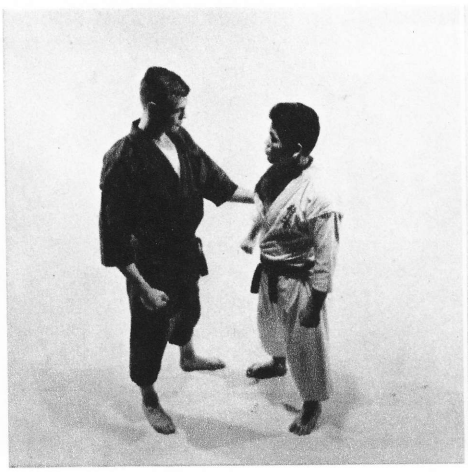
1. The opponent has seized the defender's collar from behind.
2. The defender pins the opponent's hand to the back of his neck with both hands and ducks under the opponent's arm.
3. He then pulls forward on the opponent's hand. This is a very important and difficult technique and should be practiced often. When you duck under the opponent's arm, you must do so very quickly. Withdraw three or four steps behind the opponent and crouch rather than stand straight up.



3. against an armpit or sash hold

a. armpit hold

1. The opponent has seized the defender by the right armpit and is about to pull him forward.
2. The defender presses the opponent's hand to his side with the arm on that side and folds his arms in front of him. In this case, he folds the arm on the opposite side over the one on the side the opponent is holding.
3. The defender leans only his body about forty-five degrees back and bends the opponent's wrist. The hand that is pressing the opponent's arm to the side must hold securely.



b. both armpits

1. The opponent has firmly grasped the defender in both armpits.
2. While the defender takes one step back with either his right or his left foot, he aims a twisting blow with both knife hands at the opponent's inside elbows.
3. When the opponent loses his balance, the defender strikes him in the face with his knee. In such cases, it is most effective to grab the opponent's face or the back of his neck and pull downward.

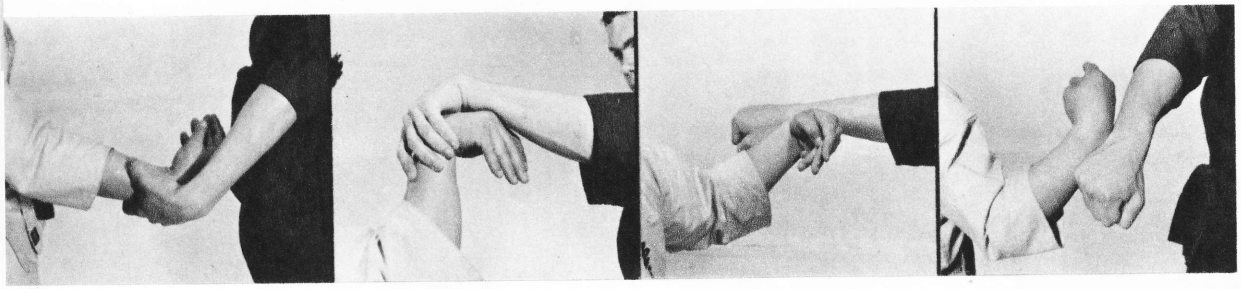
c. two-hand sash hold

1. The opponent has seized the defender by the waist. (In the photograph he is holding the defender's sash.)
2. The defender brings both his hands together under the opponent's arms and pins both of his wrists.
3. When he has a hold on the opponent's wrists, the defender quickly leans his torso back and bends them.

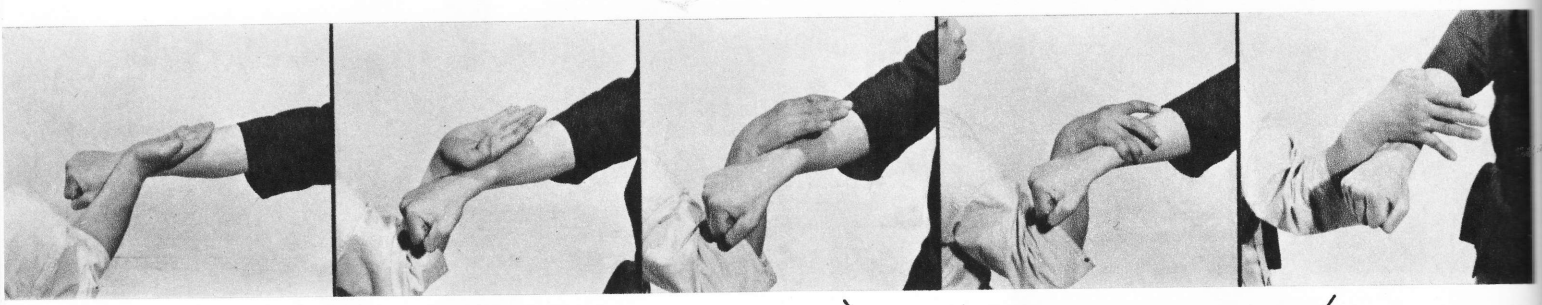
Fold your arms in front of your body pinning the opponent's wrists down, then bend his wrists.

4. covering and blocking

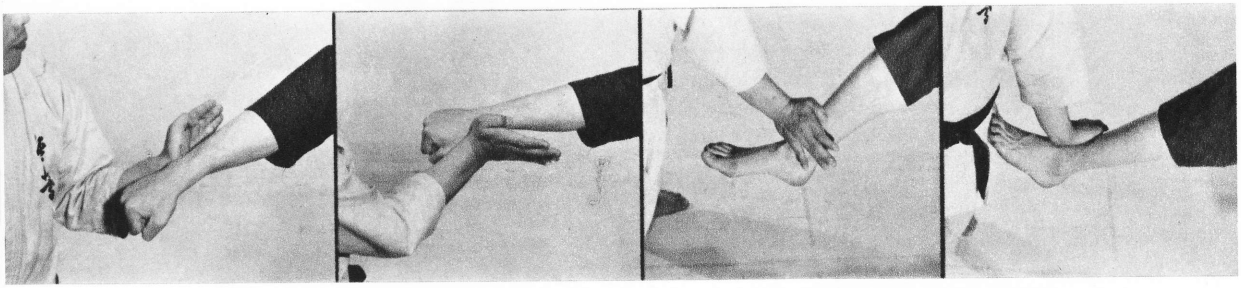
We have explained how to pin down the opponent's hands a number of times in this book, and since the explanation in the section on *tensho* is particularly detailed, we will abbreviate here. In reversing hand holds, regardless of how fine your technique, if you do not know the proper method of covering your opponent's hand, you will be unable to reverse the hand hold.



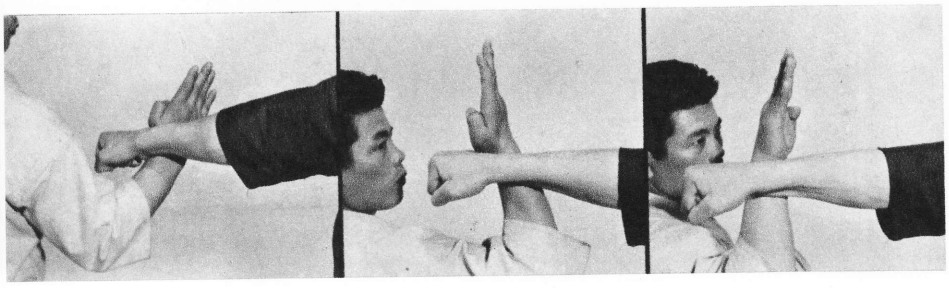
The captured hand is blocked with the wrist. *Inside wrist block.* *Outside wrist block.*



Knife-hand inside block. *Knife-hand outside block.* *Outside hand cover.*



Outside block with the palm heel. *Inside block with the palm heel.* *Low block with the palm heel.*



Knife-hand forearm block. This technique, popularly called the tensho *block, is very important.*

CHAPTER

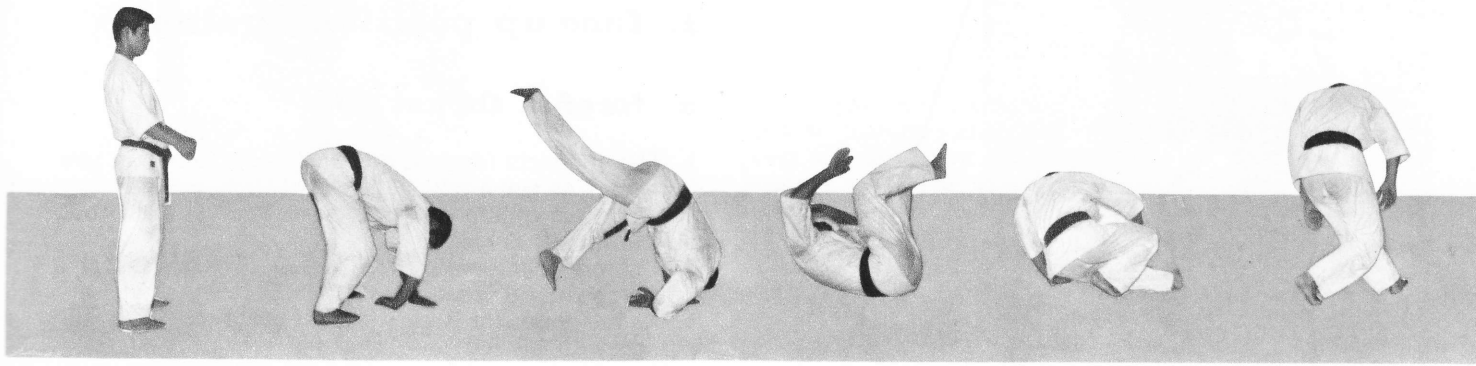
15 lying-doun techniques

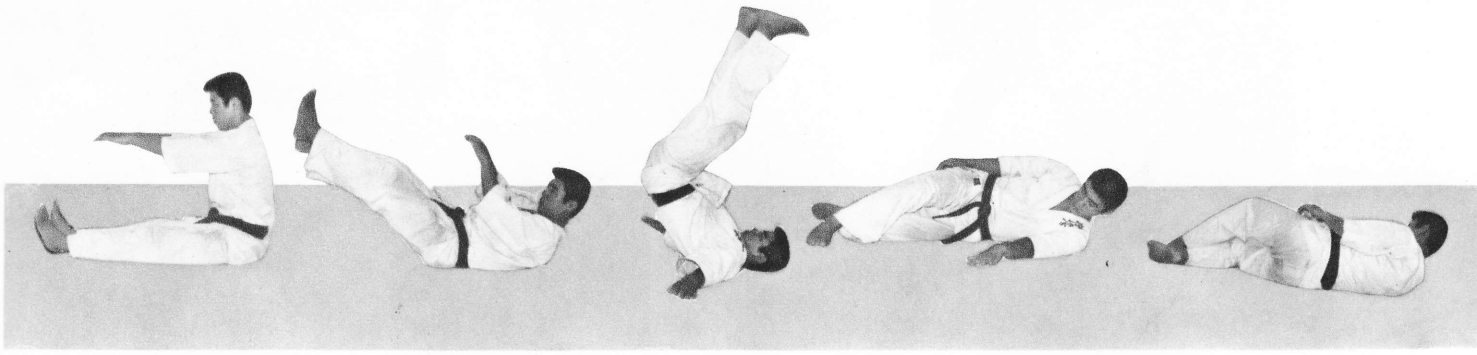
THOUGH, IN GENERAL, karate is concerned with strikes, blocks, and kicks delivered from a standing position, it also includes a number of techniques that involve falling or making use of a lying position. These techniques, known collectively as *newaza*, differ from similar techniques in judo in that the *newaza* of judo are usually employed in the final step of the sparring, whereas in karate they may be made the starting point of an attacking thrust or kick.

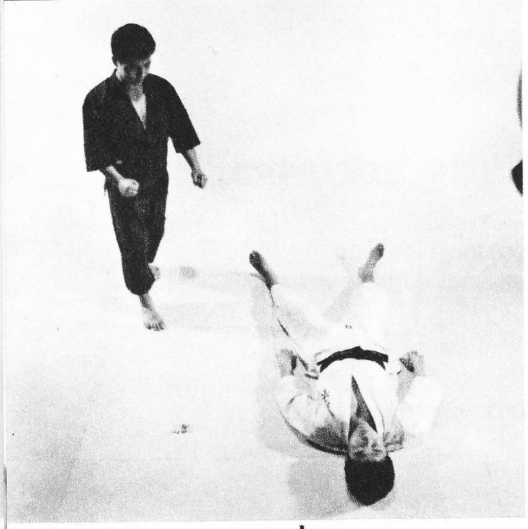
Judo is probably descended from the same source as karate. The original judo was a form of fighting known as *taijutsu*, which involved body fighting, thrusting or punching, and kicking. *Taijutsu* developed into jujutsu, which in turn later became the sport of judo. The early *taijutsu*, however, seems to have been very similar to karate, since it was centered around blows delivered by the hands or feet.

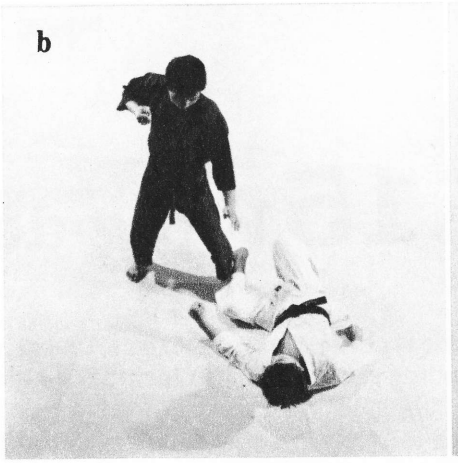
The *newaza* given below are different from those of judo, and the methods of blocking them are also different. At the same time, the first step, which is to learn how to fall without getting hurt, is much the same as in judo. When the fall is made from a standing position (1), the fighter bends from the waist (2), and falls forward to the side, turning a somersault in the process and landing on his back (3–5). From a sitting position (6), the fighter falls back (7), raises his legs high in the air (8), and falls to one side or the other (9–10).

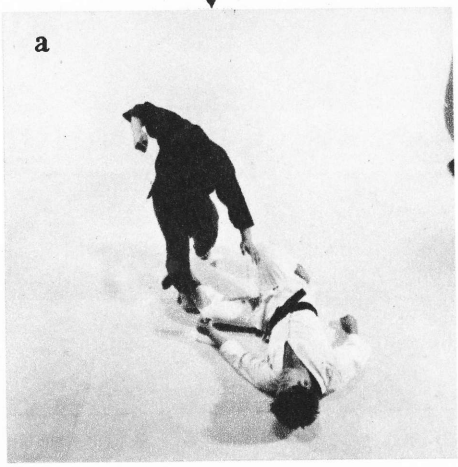
On the following pages are several techniques involving attacks from a lying position.

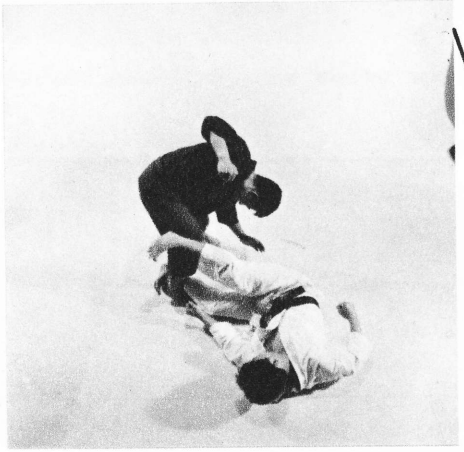








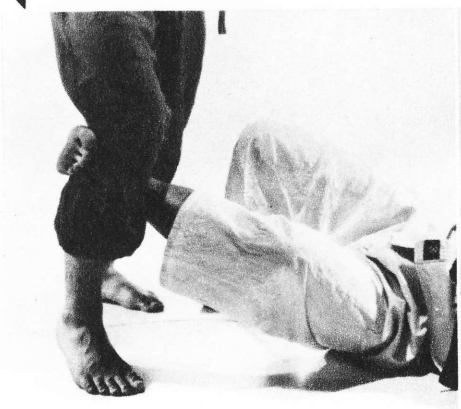


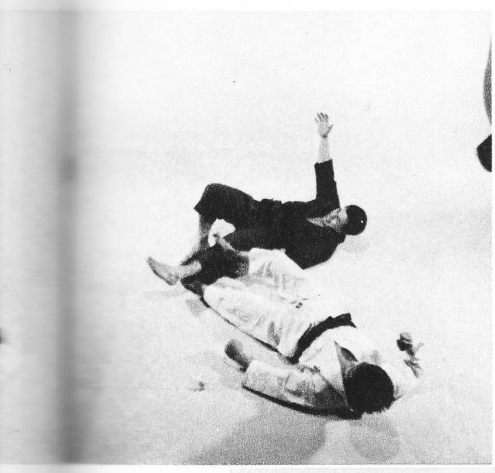


1. face-up position against:

a. forefist thrust (1)

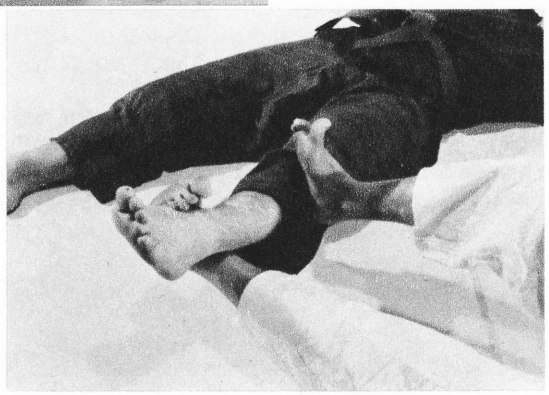
1. The opponent (dressed in black) starts to fall on you (in white), as you are lying down.
2. When the opponent draws near, slip your left foot behind his left ankle.
3. The opponent pulls his left foot forward sharply, throwing you off balance.
4. As the opponent begins to fall backward, while still pulling with his left foot, help him along by pressing against his knee with your right foot. This is a very effective method of overthrowing the attacker.

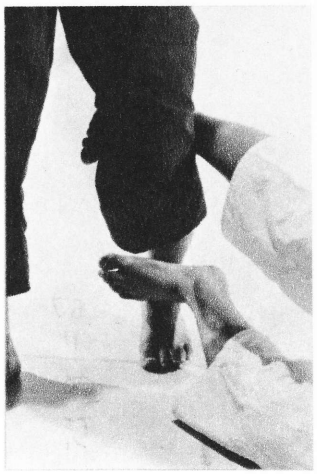




b. forefist thrust (2)

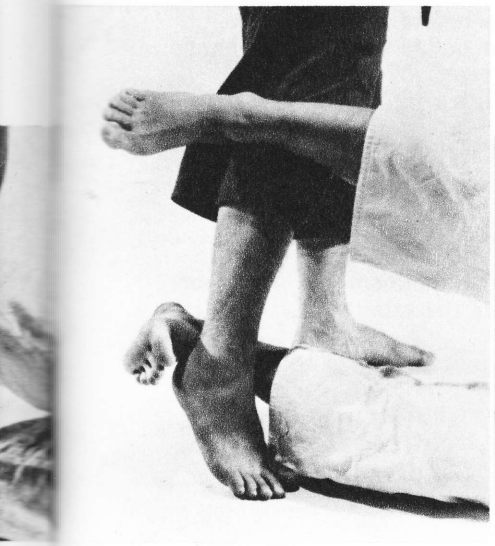
1. Beginning positions are as before.
2. When the opponent moves in on his right foot, once again use your left foot to catch his leg behind the ankle.
3. The opponent, pulling with his left leg, uses his right leg to make a quick blow against the back of your right knee. Pull your left leg inward and push as hard as you can outward with the right, causing the opponent to fall to your right.
4. As soon as he falls, strike his back with your right hand.

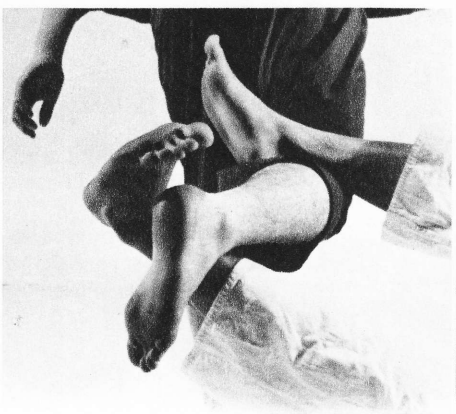


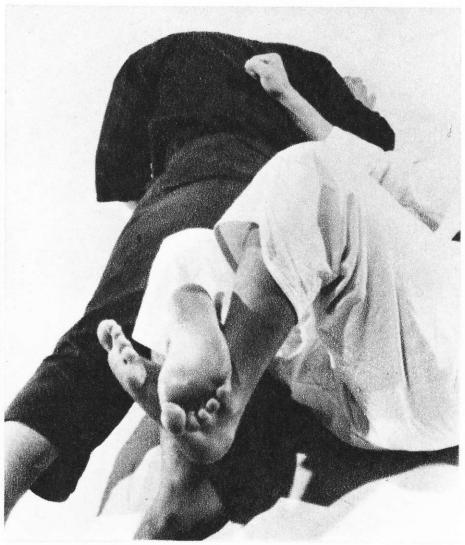


Pulling opponent over by pushing at his ankle with the left foot and pulling his knee from behind with the right.

Wrap right foot around the back of opponent's knee, and press left foot down on opponent's ankle. Pull with the right foot, and push with the left.







Strike opponent's ankle with the left hand, and strike the back of his knee with the right. In this method, the left hand does not grasp the ankle, but strikes it with the palm heel.

c. forefist thrust (3)

1. Beginning positions are as before.
2. Hook your left foot behind the opponent's left ankle, and at the same time, make a circular strike at his knee from the front.
3. Pull with your left foot and push with your right, so that the opponent falls over backward.
4. When he falls, kick him in the solar plexus with your right heel.

Wrap left foot around opponent's right leg, and deliver a right knife-foot kick to his stomach.

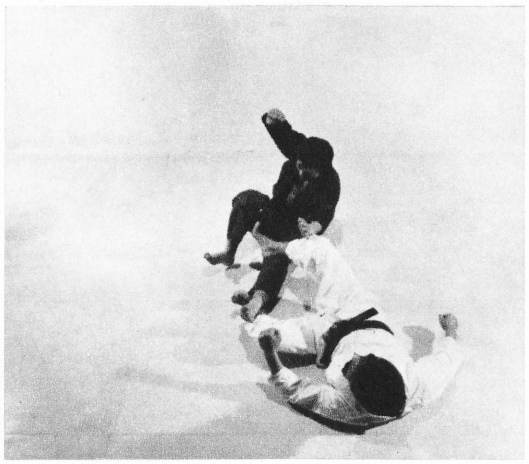
d. collar hold (1)

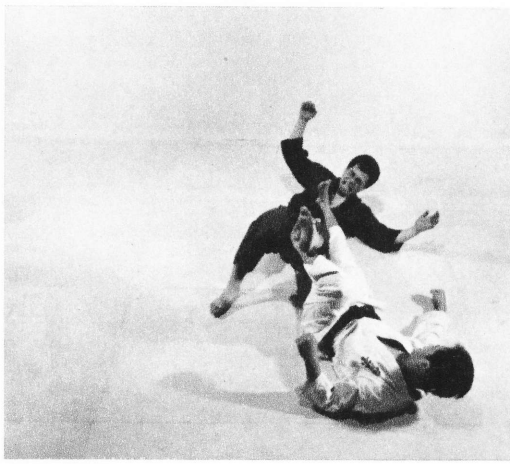
1. Beginning positions are as before.
2. The opponent seizes your collar with his left hand and starts to strike with his right.
3. Push his left hand away with a right palm-heel parry to the elbow.
4. Simultaneously, deliver a right forward kick to his ribs.

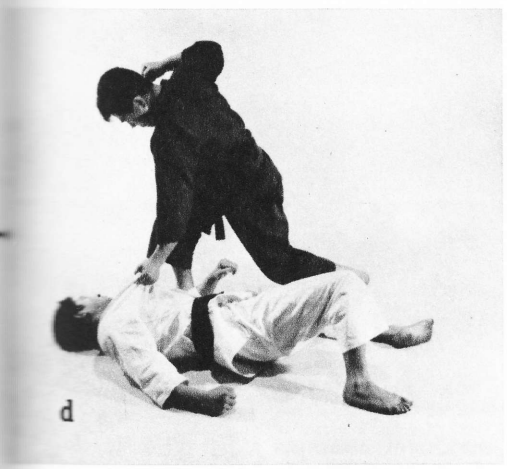
e. collar hold (2)

1. You are lying down, and the opponent stands to your left, near your feet. These are the same positions as in a–d above.
2. The opponent moves to pull you up with his right hand.
3. Parry his move with your right foot.
4. Immediately deliver a right knife-foot kick to his neck.

c



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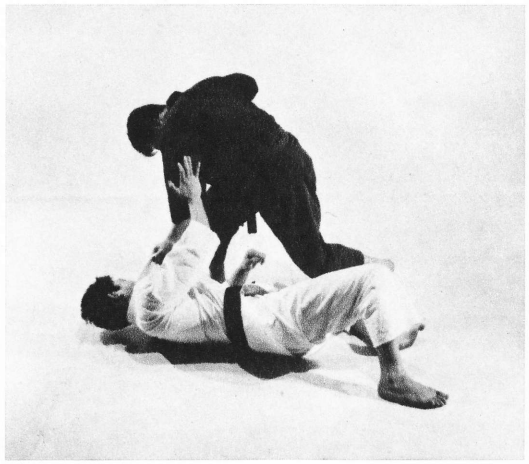

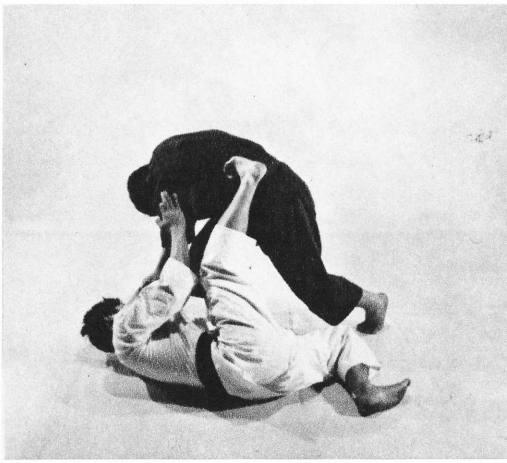

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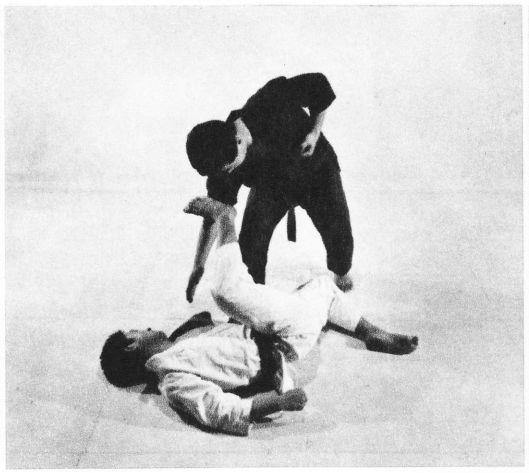
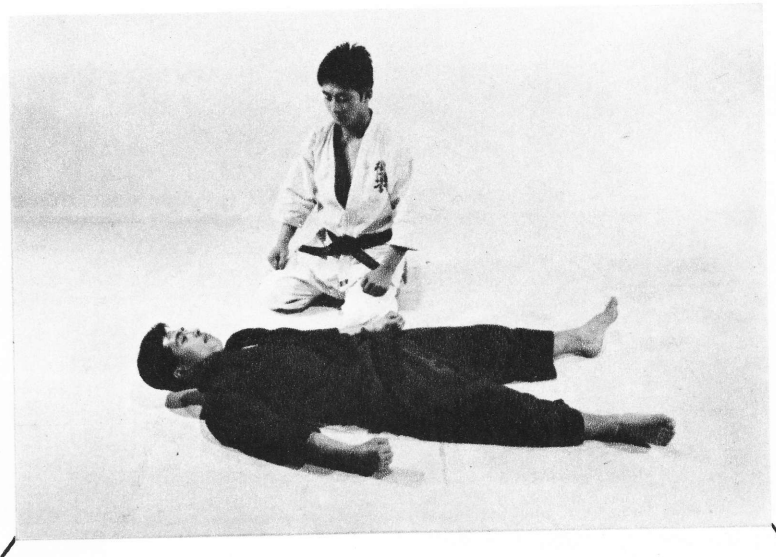




2. seated position against :

a. roundhouse kick

The opponent launches a right roundhouse kick, which you stop with a left knife-hand block.

Immediately deliver a right knife-hand strike to the opponent's face.

b. left front kick

The opponent attempts a left kick at your face. You counter with a right palm-heel block.

Come down on the opponent's solar plexus with a right elbow strike.

3. in combat against:

As we have seen, there are karate techniques known as *newaza*, "lying-down movements," which are used for attacking or defending when lying on the floor or ground. In the previous section, it was assumed that the attack would be a karate-type strike. In judo and wrestling, however, there are other techniques, also known as *newaza*, which are used to pin an opponent to the floor. How to combat these with karate methods and to carry the fight to a point where the defender may overcome his attacker with a karate-style attack are the subjects of this section.

In general, karate is performed from a standing position, and the fight is decided by a strike or a kick before either combatant has been pinned to the floor. If, for instance, however, the karate expert finds himself pinned down, there are ways for him to extricate himself, and in actual combat, these may very well be vital. After all, it is by no means certain that in real life an opponent is going to employ strict karate methods. He may very well attack with judo or wrestling tactics, and when he does, it is necessary for the karate expert to know how to deal with him.

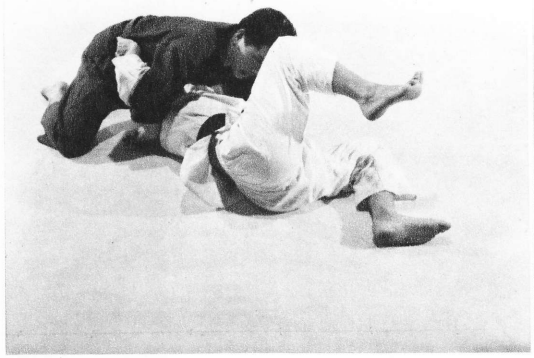
The techniques introduced here are only a few of many, but they are among the most basic.

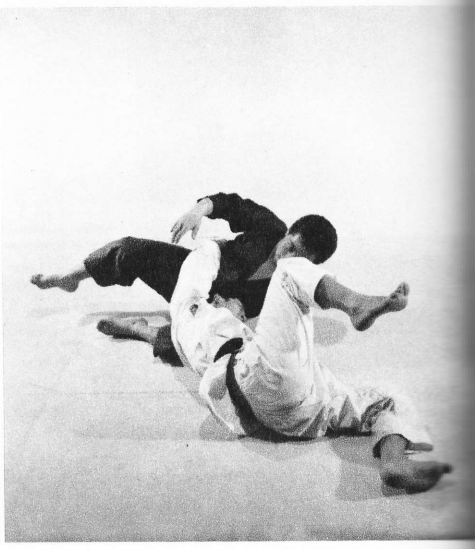
a. shoulder pins

1. The opponent has locked you down in a shoulder pin.
2. With your right hand, which is behind the opponent's back, execute a palm-heel strike to his jaw.
3. As the opponent falls back and opens up, deliver an elbow strike to the side of his stomach.

b. half-shoulder pins

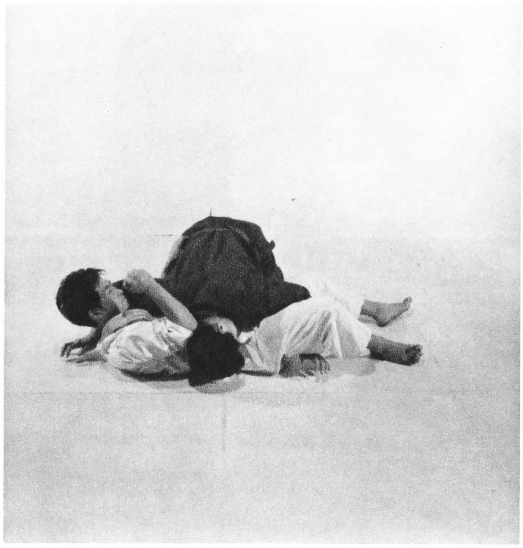
1. You are locked in a half shoulder pin.
2. Execute a right palm-heel strike to the opponent's jaw, throwing him over backwards.
3. Simultaneously, bring up your right leg and lock it over the opponent's neck. In this technique, both balance and nerve are essential. You must lead the opponent into a position from which he cannot easily regain control once attacked.





c. square hold from above

1. You are pinned down by a square hold from above.
2. Seize the opponent's sash and pull him downward, at the same time delivering a knee kick to his head.
3. Immediately roll over to free yourself.

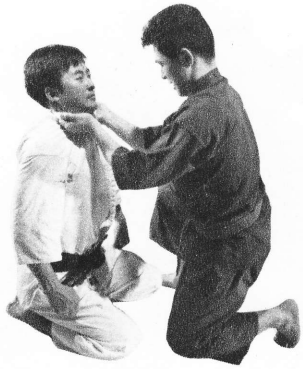


d. full nelson

1. You are pinned down in a full nelson.
2. Attempt to throw the opponent off balance, and at the same time, strike with your right elbow at the back of his head. If the blow is at exactly the right place, it can cause a concussion.
3. As the opponent's body spreads out, seize him by the sash and roll over throwing the opponent to the side.

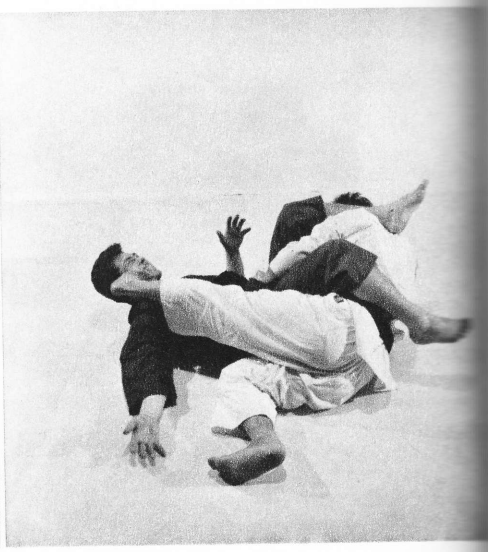
e. neck lock from behind

1. You are held from behind in a neck lock.
2. Deliver a forefist or inverted fist strike to the opponent's nose.
3. When he flinches, pull him down forward, and strike his forehead with your right shin bone.



f. neck lock from the front

1. The opponent is holding you by the collar and is choking you.
2. With both hands, knock his elbows upward. You may use palm heels, flat hands, or wrists.
3. Quickly execute knife-hand strikes with both hands against the opponent's ribs.



g. wrist lock

1. The opponent has you in a wrist lock, and your neck and torso are pinned down by his legs.
2. Deliver a right kick to the opponent's right ribs.
3. While rolling your body toward the opponent, deliver a left kick to his jaw.

CHAPTER

16 everyday self-defense

WE ARE CONSTANTLY under the threat of danger in our daily lives. With progress in material civilization, living conditions also change, and today's mass aggregations of people have become urban jungles in which one false step may bring one face to face with death. Putting natural disasters aside, we still see that there is a serious need to protect ourselves from the unexpected attacks of hoodlums and criminals, so frequent these days.

To make human life happier by doing away with such misfortunes is the ultimate aim of the martial arts. In other words, though the beginner strives to win for the victory, the real secret of the martial arts is to defeat the opponent without thought of victory. For this reason, escape is also one of the most vital elements in this inner secret. In fact, escape, as I am sure the reader knows, is, in this sense, the most difficult element.

Overcoming your opponent without actually fighting is extraordinarily difficult and is one of karate's vital points. For this reason, we find it most desirable to control our bodies, to keep them in good condition, to be temperate, and to be always in shape to resist any misfortunes.

Making everyday a good day, means that human living can be daily more fruitful, or in other words, it can be a daily victory. Although of course, a good physical condition is essential, a satisfactory psychological attitude is also of the utmost importance. Even in poverty, a rich spiritual life is vital. This is another of karate's secrets.

Those who practice the martial arts must be unafraid, step honestly and boldly into the world, and be strong in battle. Some important rules are: Never be a slave to money. When a very mighty opponent attempts some unjust or unlawful act, one must stand boldly and fight. One must also always bravely resist attempts by the powerful to violate his rights. Finally, one must never become wrapped up in affairs of manipulating or buying up other people with money. All this, too, is a part of the faith of the man who practices karate.

The real victors are those who win the battles of everyday life. Those who lose are the people who are completely engrossed in matters of the world. We must have faith and trust and live as people without losing the daily battle of life. This is the karate creed.

Throughout our lives, we must never forget what karate teaches. The karate canon that we must become outstanding men, both physically and spiritually, has nothing to do with commercial matters.

As is written in Miyamoto Musashi's *Gorin-no-sho*, "Buddha and the gods must lead us. But we must not rely on them completely." Karate is our training and moral mentor. It has no commercial value.

In this book we have included only three of the important self-defense techniques, because to have discussed them all would have required too much space. For defense against a pistol, see *What is Karate?* In our daily lives the most important thing is our spirit, not our strength.

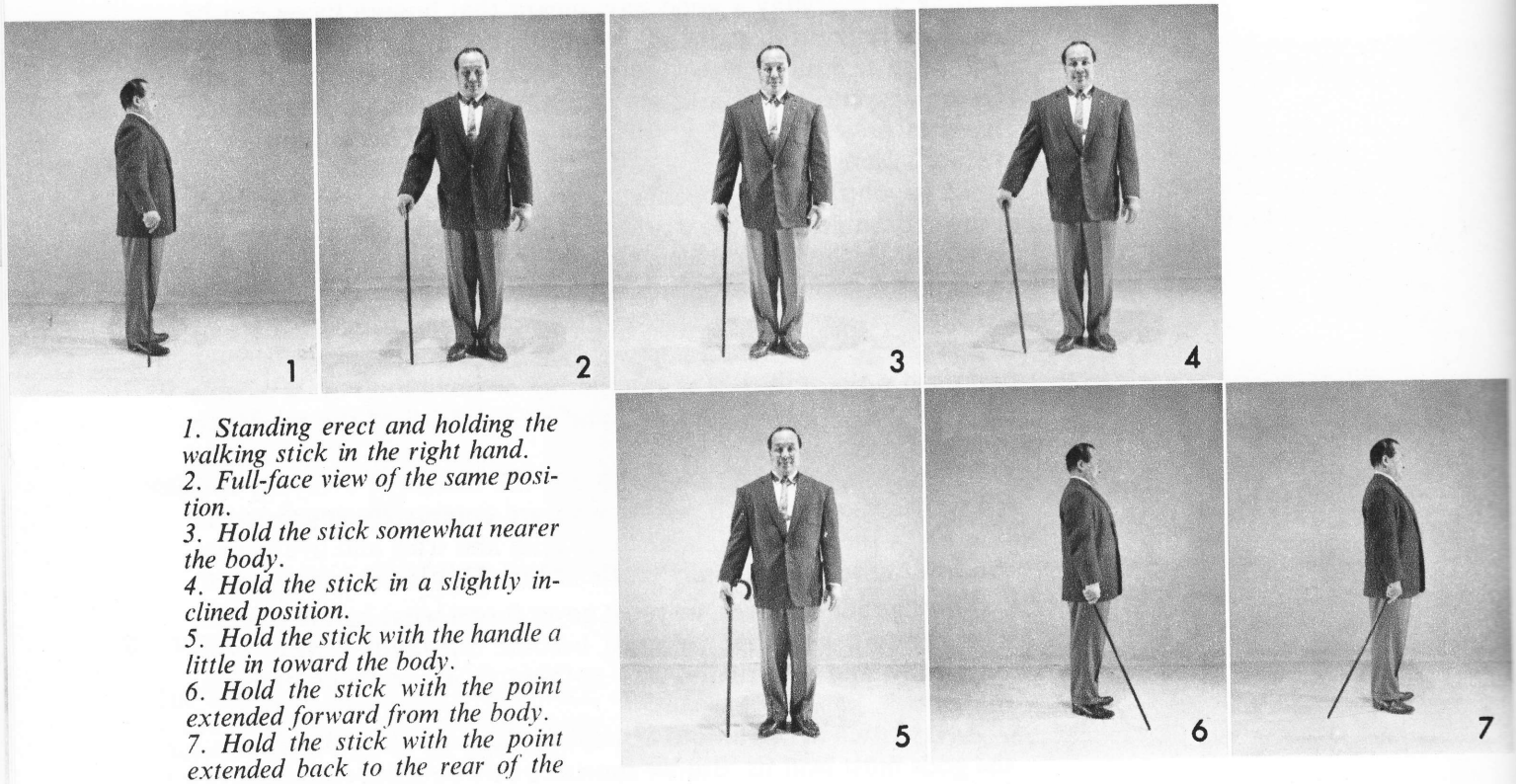
1. walking stick

Karate techniques involving a walking stick are quite different from those involving a club or other type of stick. There are a great many gentlemen of middle age and over who own walking sticks and regard them as ornamental appurtenances to a daily walk or as an assistance in the stroll. Few, however, realize the value of a walking stick as a means of self-defense. Using karate techniques for the stick it is easy to kill, to break bones, and for a small man to defeat a large man. All gentlemen should learn the stick techniques, which have much in common with parasol techniques (see *What is Karate?*) for ladies. I am not sure of the actual definition of the word "gentleman," but I am sure that he should be a man of education, refinement, high moral tone, and intelligence. He should also be able to defend his own person and to assist the weak.

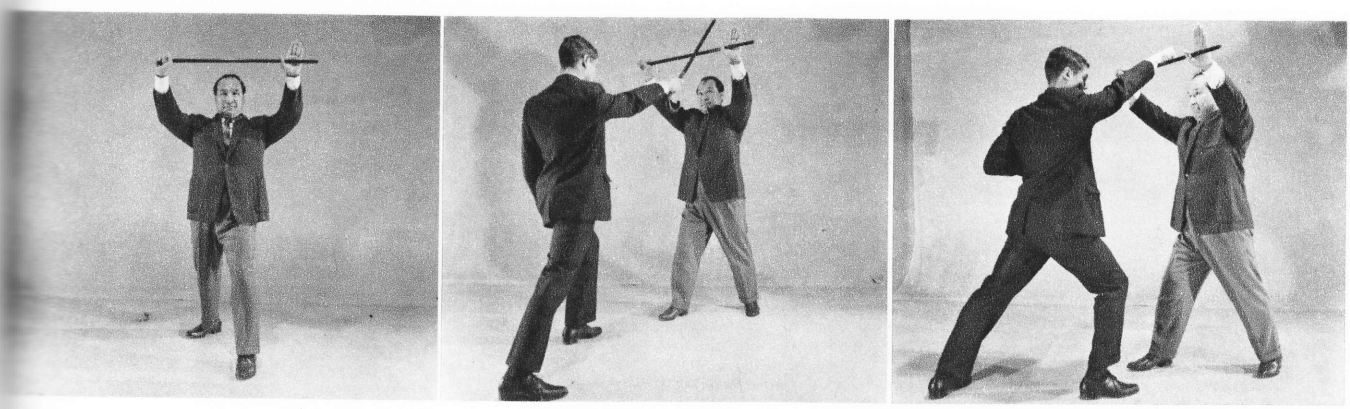
A gentleman must regard his walking stick not only as an ornament, but also as a defensive weapon to use on his own behalf or on behalf of others in danger. Practice these stick techniques because they may be of considerable value to you in the future.

Although there are many more stick techniques than those presented here, unfortunately space limitations forbid the inclusion of more than a few.

These stick defense and attack techniques presented here are for beginners. Practice the basic maneuvers carefully, because once they are mastered, you can go on to easily learn many other stick techniques.



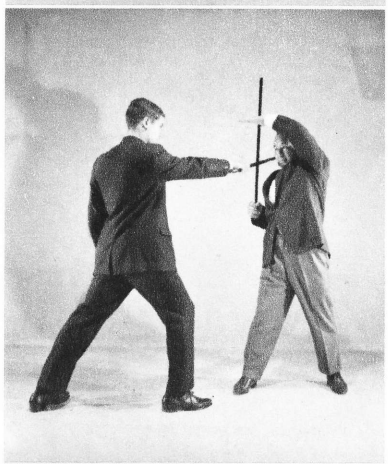
1. Standing erect and holding the walking stick in the right hand.
2. Full-face view of the same position.
3. Hold the stick somewhat nearer the body.
4. Hold the stick in a slightly inclined position.
5. Hold the stick with the handle a little in toward the body.
6. Hold the stick with the point extended forward from the body.
7. Hold the stick with the point extended back to the rear of the body.



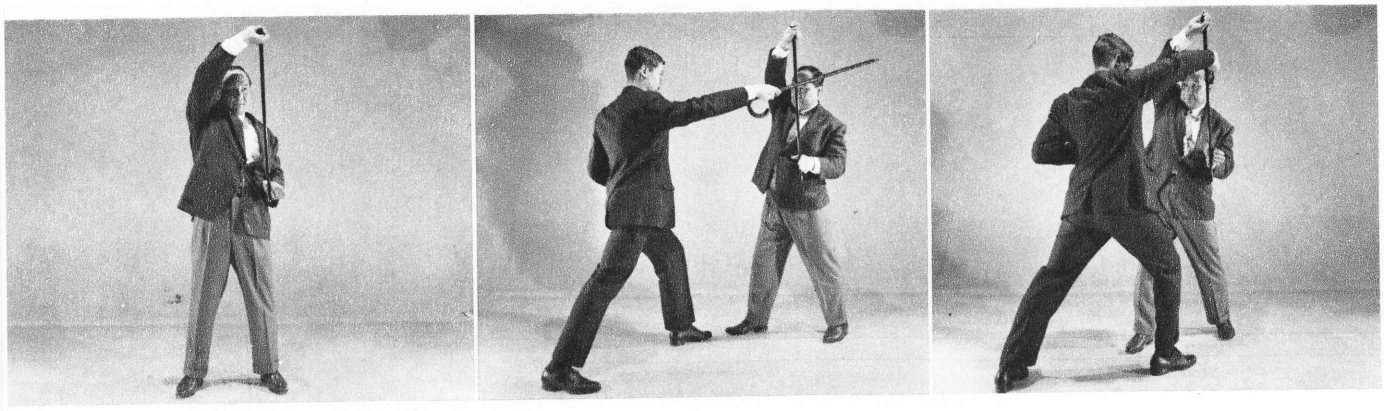
a 1. The upper walking stick block.
2. The opponent attacks with the stick with an upper blow to the face. Block the attack by raising the stick with both hands.
3. The opponent thrusts to the face with his hand. Block this thrust by raising the stick with both hands.

blocking

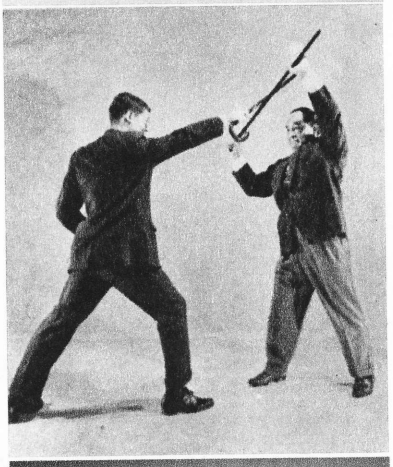
Walking-stick blocking is very important. Of course, attack techniques are important too, but if you fail to master the blocking techniques you cannot hope to master attack techniques. On the other hand, once the blocking techniques are thoroughly fixed in your mind, you can quickly go on to attack moves.



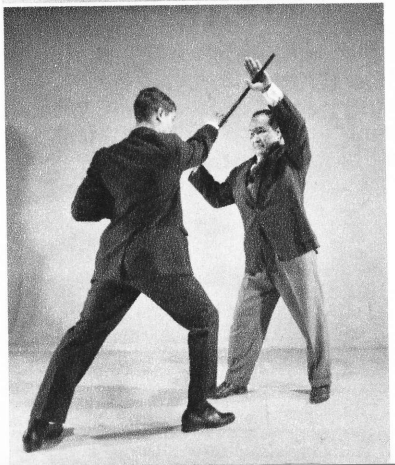
b. 1. Blocks with the stick held to the right side of the face.
2. The opponent delivers a horizontal blow to the right side of the face with the stick. Block this blow with the stick in a vartical position.
3. The opponent aims a blow, with either his right or his left hand, at the side of the face. Stop this blow with a vertical block with the stick.

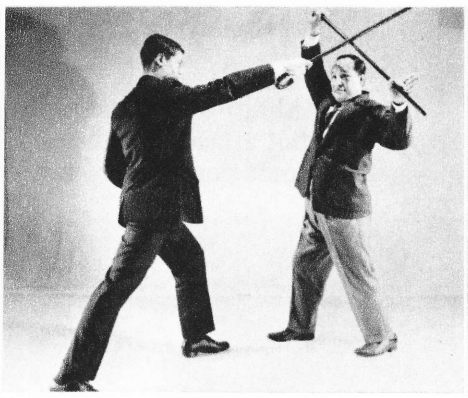


c. 1. Left blocks with the stick.
2. The opponent aims a horizontal blow with the stick at the side of the face. Stop this blow with a vertical block with the stick.
3. The opponent aims a blow at the left side of the face. Stop this blow with a vertical block of the stick.

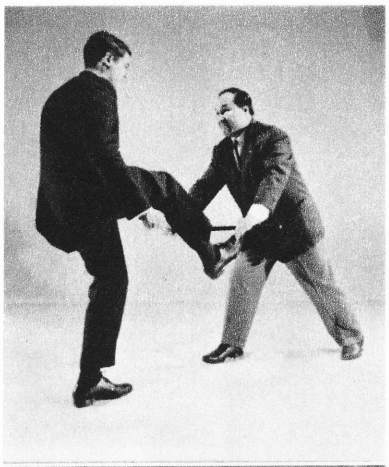


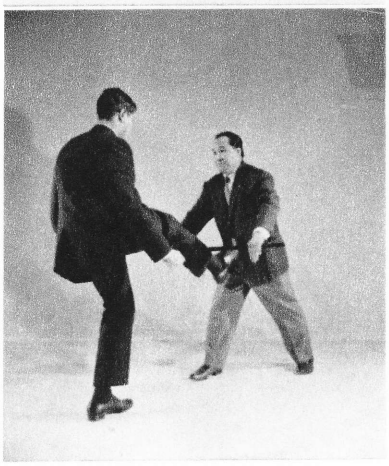
d. 1. Holding the stick inclined to the right.
2. The opponent aims a blow of the stick at the right side of the face and neck. Stop this with the stick held at a 45-degree angle to the ground.
3. Block the opponent's thrust to the side of the face with the same position of the stick...





e. 1. Hold the stick slanted to the left.
2. The opponent aims a blow of the stick at the left side of your face. Stop the blow with the stick held in an oblique position.
3. Block the opponent's thrust to the left side of your face and neck with the stick in an oblique position. Notice that this is merely a reversal of the steps in d.



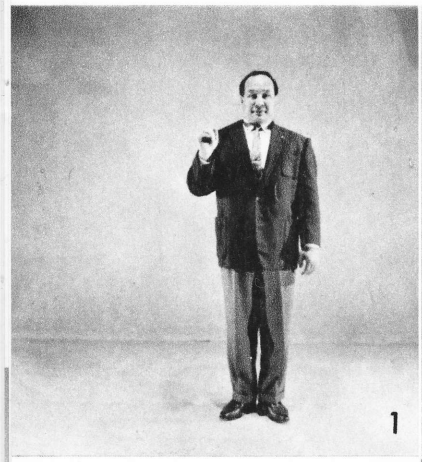


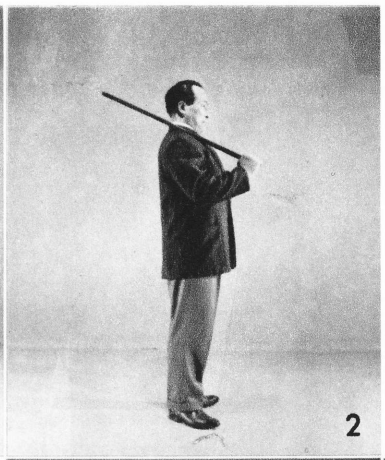
f. Low blocks with the stick.

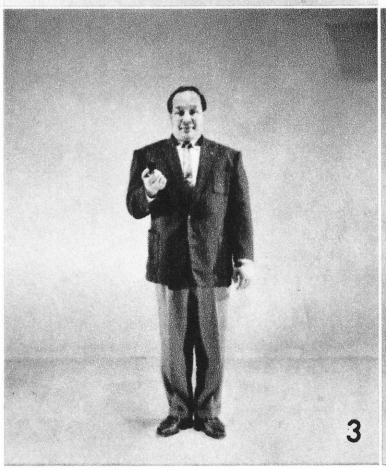
It is very important in blocking with the walking stick, to grasp the stick in only one hand and to support the stick with the other. It makes no difference whether you grasp the stick with the left or with the right hand, but you should hold it between the thumb and the forefinger to grant greater freedom of movement when you are actually employing the stick in karate techniques.

attacking

Although in general the stick techniques are intended for defense, not attack, instances of inevitable attack do occur. Following are some positions from which to begin an attack using a walking stick.





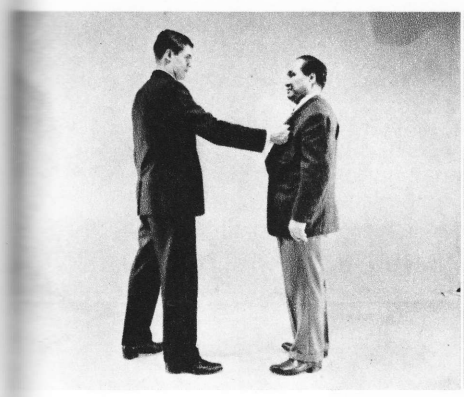


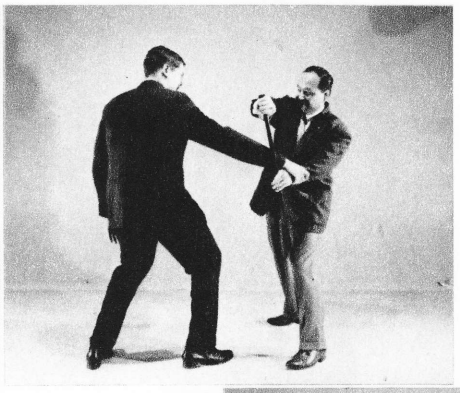
1. *Full-front position.*
2. *Side view of the full-front position.*
3. *Full-front position with the stick under the armpit.*
4. *The side view of the position in 3.*

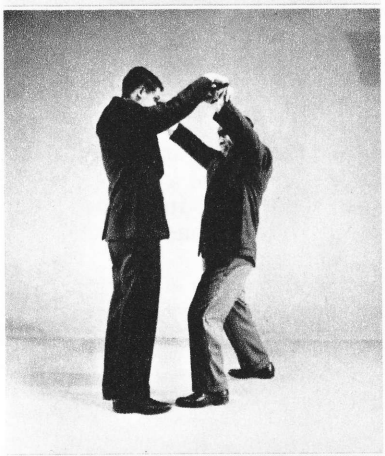
There are many other attack positions, but unfortunately we cannot include them all. The ones we have included are all real parts of karate techniques.

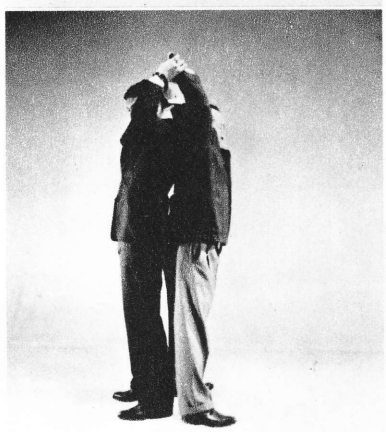
a. 1. The opponent seizes your left lapel.
2. Swing the stick, which you are holding in your right hand, over on top of your opponent's wrist. Grip the stick in both hands, and press down.
3. When your opponent has lost his balance, draw back with your right, hand and push forward with your left in such a way that the lower half of the stick you are still holding strikes the left side of opponent's head.
4. At the same time, aim a forward kick at your opponent's groin.

b. 1. The opponent seizes your left lapel.
2. Strike the opponent in the left side with the upper half of the stick.
3. At the same time, rotate your right hand in toward your body so as to strike the side of your opponent's face with the lower half of the stick.
4. In the next instant, swing the stick around to a position from which you can twist your opponent's wrist from beneath. Bend his wrist.



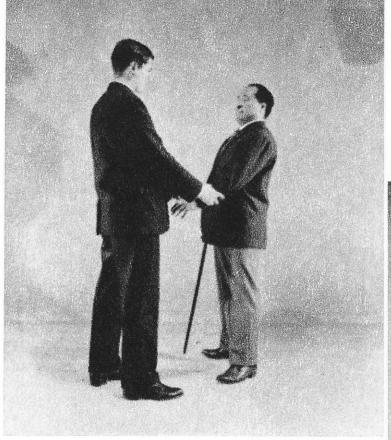




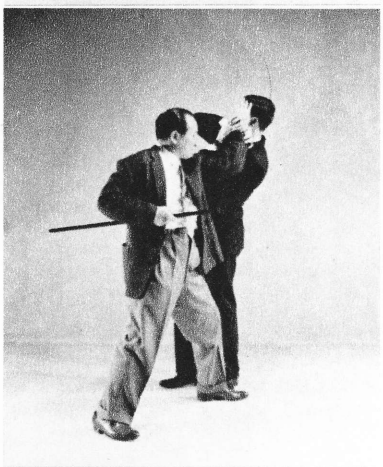


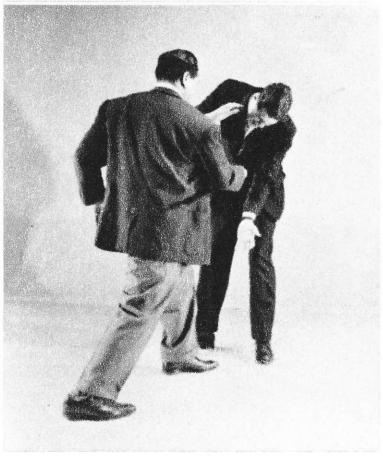
c. 1. Your opponent seizes your left hand, in which you are holding the stick, in his right hand.
2. Thrust your fist beyond your opponent's right arm. Cross your left hand over your opponent's right arm, and grasp the head of the cane. Execute this move as fast as possible.
3. As you grasp the cane, press in on your opponent's right wrist.
While pulling the stick into your body, press down on the opponent's wrist as hard as you can. This is an easy way to break your opponent's wrist.

d. 1. Your opponent seizes both your wrists.
2. Step back on your right foot. Swing the stick upward with your right hand so that you can grasp it with both hands. Hold the pointed end in your left hand. Raise the stick horizontally over your head.
3. Swing your body around until you are back-to-back with your opponent. Do not release your hold on the stick. This motion demands agility and speed. The rotation is easier if your opponent is holding your hands very tightly.
4. Bend the upper half of your body, and bring the stick forward, so that your opponent is actually lying face-up on your back and shoulders.

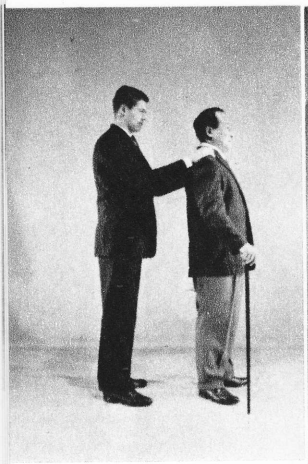


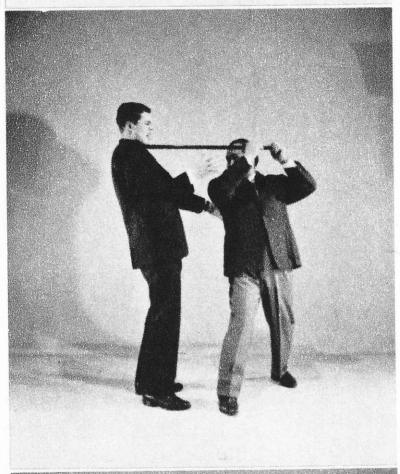
e. 1. Your opponent seizes your left wrist in both his hands.
2. While raising your left arm, strike your opponent in the ribs with the stick, which you are holding in your right hand.
3. Swing your body under your opponent's arm.
4. Thrust the head of the cane into your opponent's abdomen.

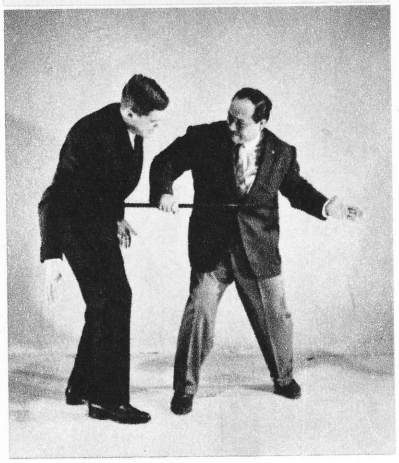




f. 1. Your opponent wraps both his arms around your hips.
2. Quickly take the stick you are holding in both hands, and push upward on your opponent's neck.
3. Press firmly on his neck, and he will lose his balance.
4. At this instant, press down on the stick.







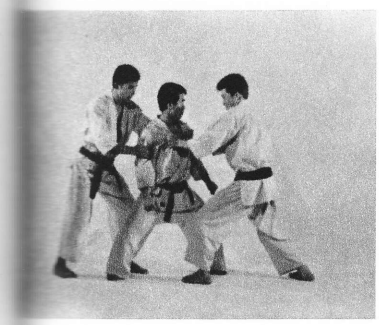
g. 1. Your opponent grasps both your shoulders from behind.
2. Rest the head of the stick on your shoulder.
3. As you swing your body round, drive the head of the stick into your opponent's windpipe.
4. As your opponent flinches, lower the cane and drive a horizontal blow to your opponent's abdomen.

h. 1. Your opponent wraps both arms around your chest from behind.
2. Raise the cane horizontally in front of your body. At the same time, take one step forward on your left foot.
3. As you escape from your opponent's hold with a stooping motion, deliver a thrust with the cane to his abdomen.
4. When your opponent loses balance, swing your body round and thrust the point of the cane into the side of his face. In this move, bring the cane quickly into a thrust position.

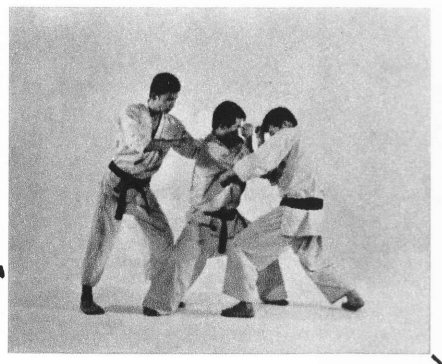
2. one against two

What is the best thing to do to get away from a number of opponents who have you by the wrists or the arms? If your opponents are unarmed, you can get away quite easily from about four people. If five or more have ganged up on you, the escape methods are somewhat different. We have introduced here the very basic karate technique for use against two opponents (see *What is Karate?*).

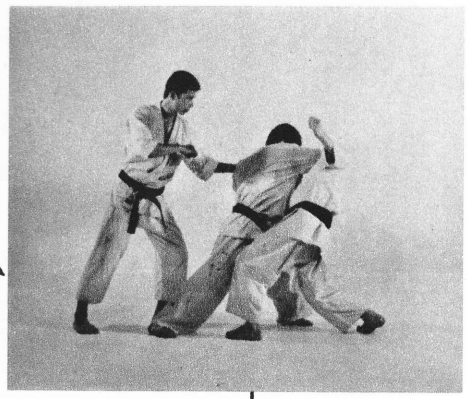
a. front and back holds (1)



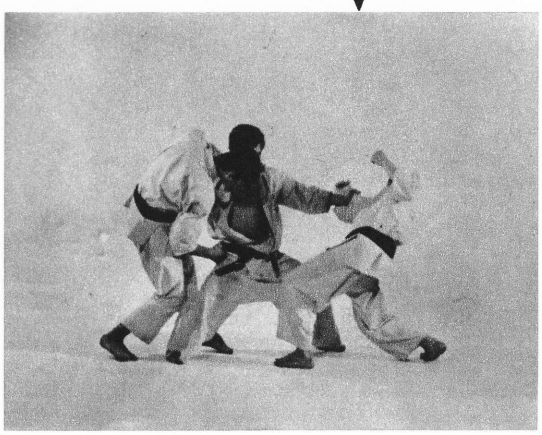
1. Opponents have seized you from front and back. The front opponent has you by both lapels, and the rear opponent by both elbows.



2. Raise both arms and knock off both wrists of the opponent in the rear. Bring both elbows down in a crushing blow, and strike the elbow joints of the front opponent with all your might.

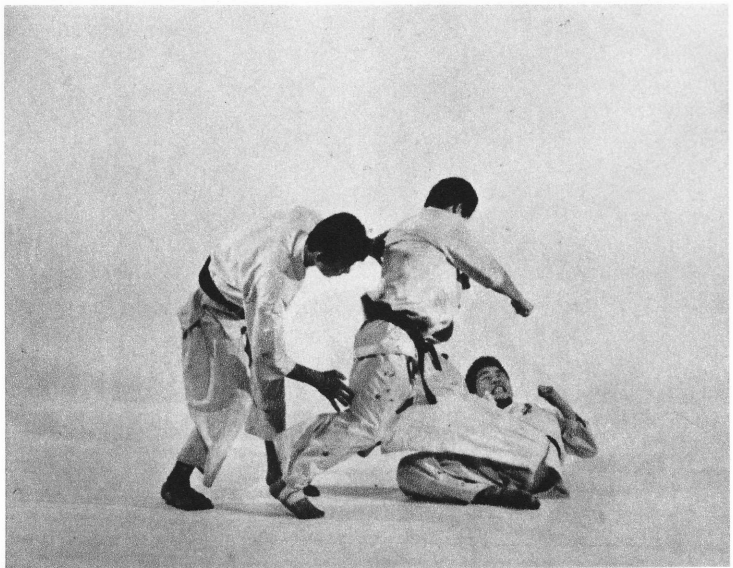


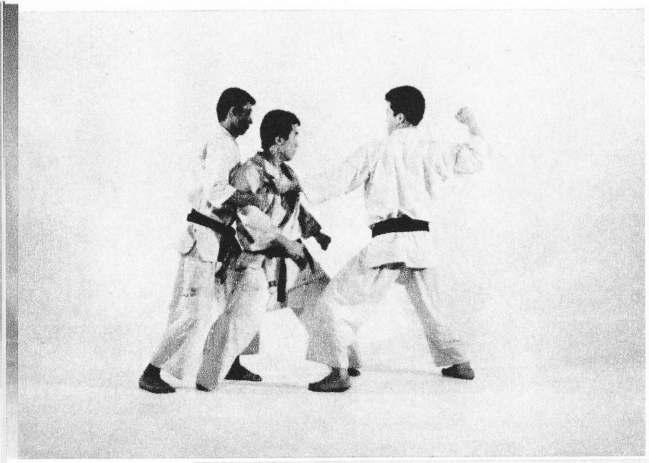
3. When the front opponent is off balance, strike him in the chin with your right knee.

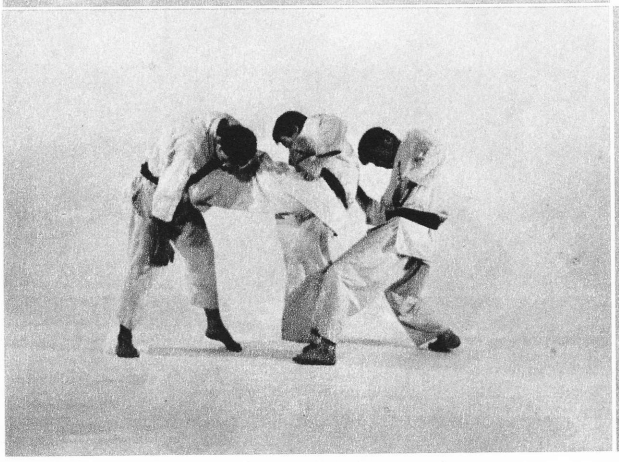


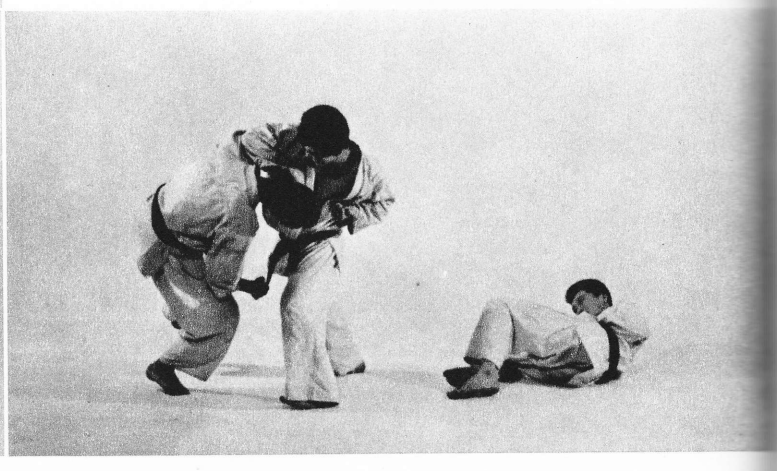
4. At the instant the front opponent falls back, strike the rear opponent in the solar plexus with your right knee.

5. As the rear opponent falls forward, shake yourself free.



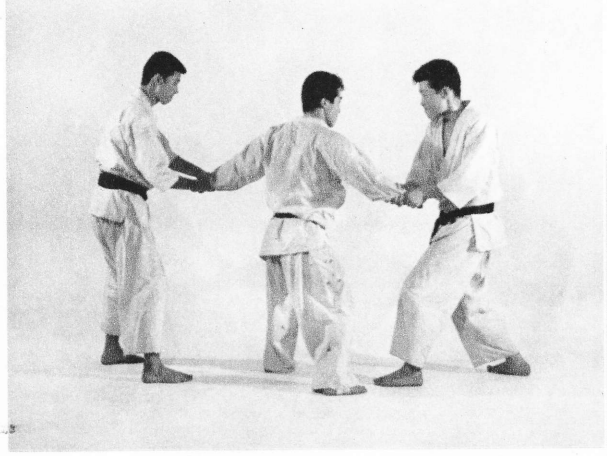


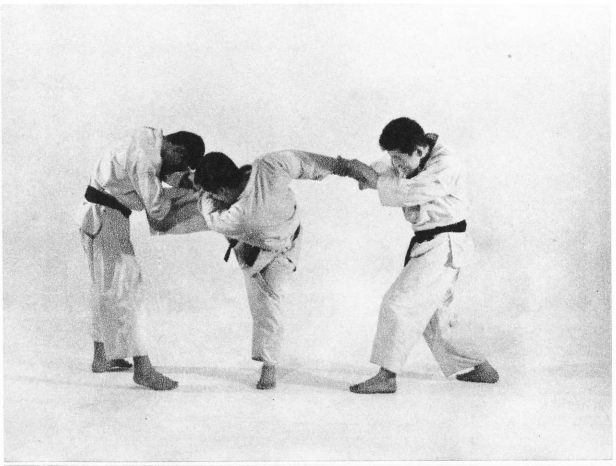


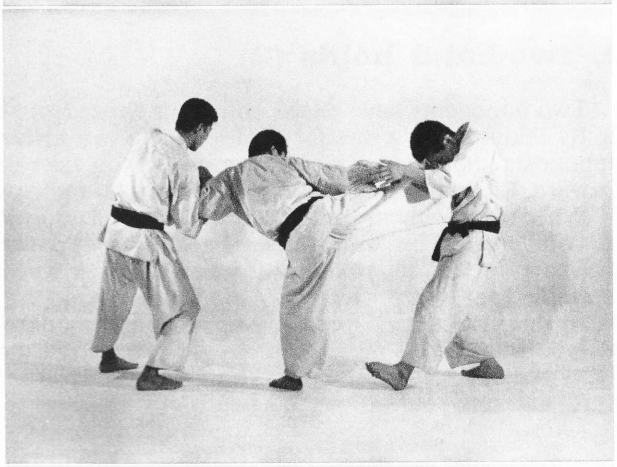


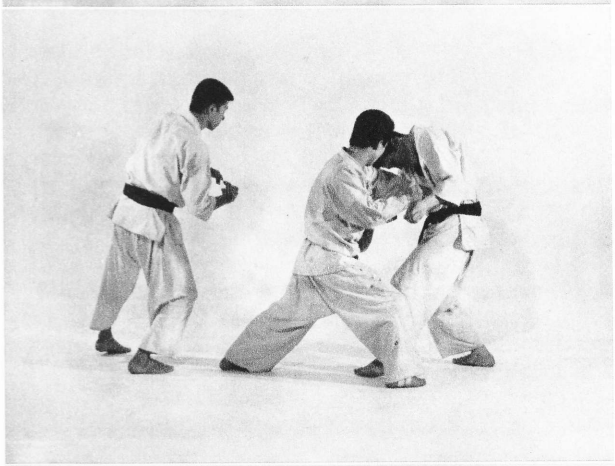
b. front and back holds (2)

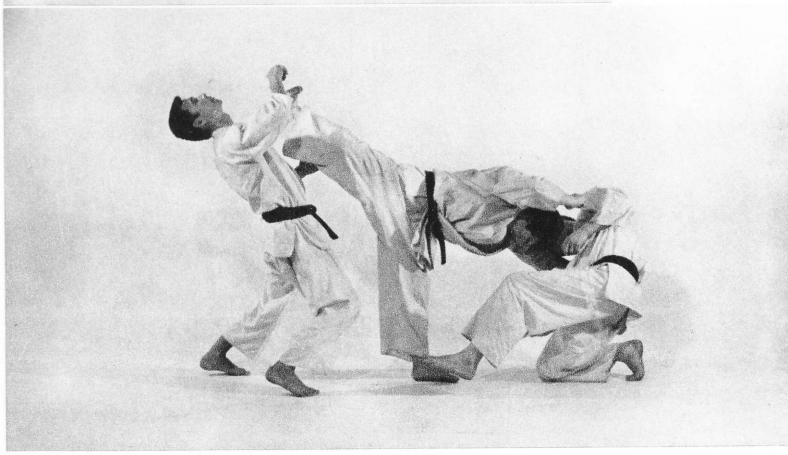
1. One opponent has you by both upper arms from the rear while another has you by one lapel and is about to strike you.
2. Raise both elbows and thrust to the rear opponent's solar plexus. When the rear opponent is off balance, cover your chin to protect it from the front opponent's blow.
3. While taking one step forward on your right foot, swing your left foot 180 degrees to the left. Without changing the position of your upper body, strike the front opponent in the solar plexus.
4. In the next instant, kick your rear opponent in the groin with your left foot.
5. Next strike him in the chin with your right elbow, and he will fall.





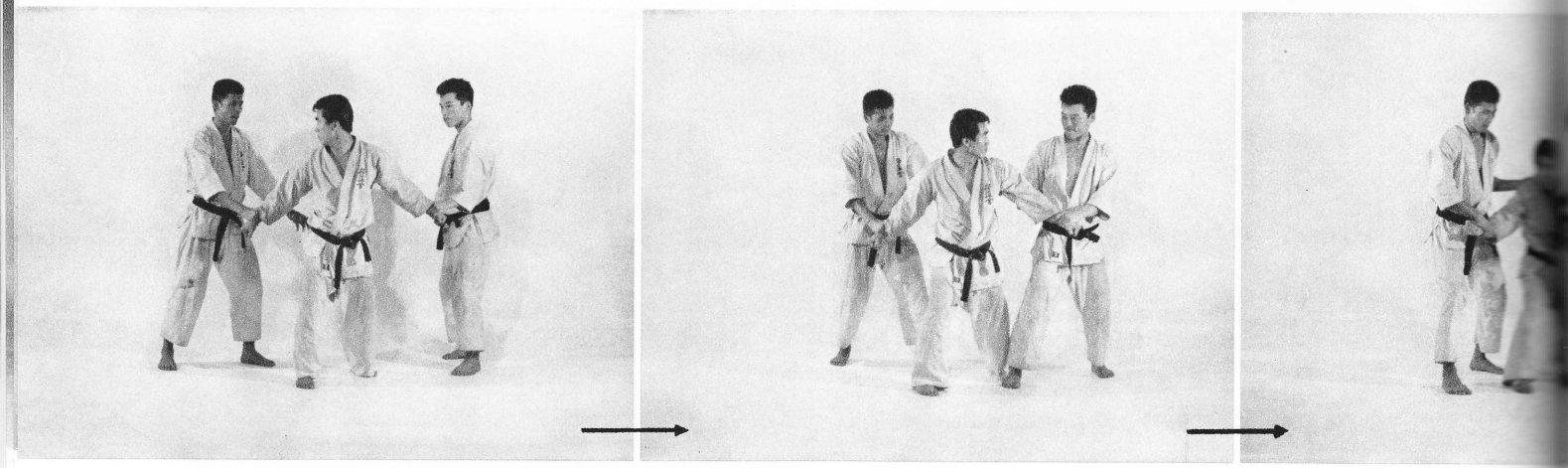






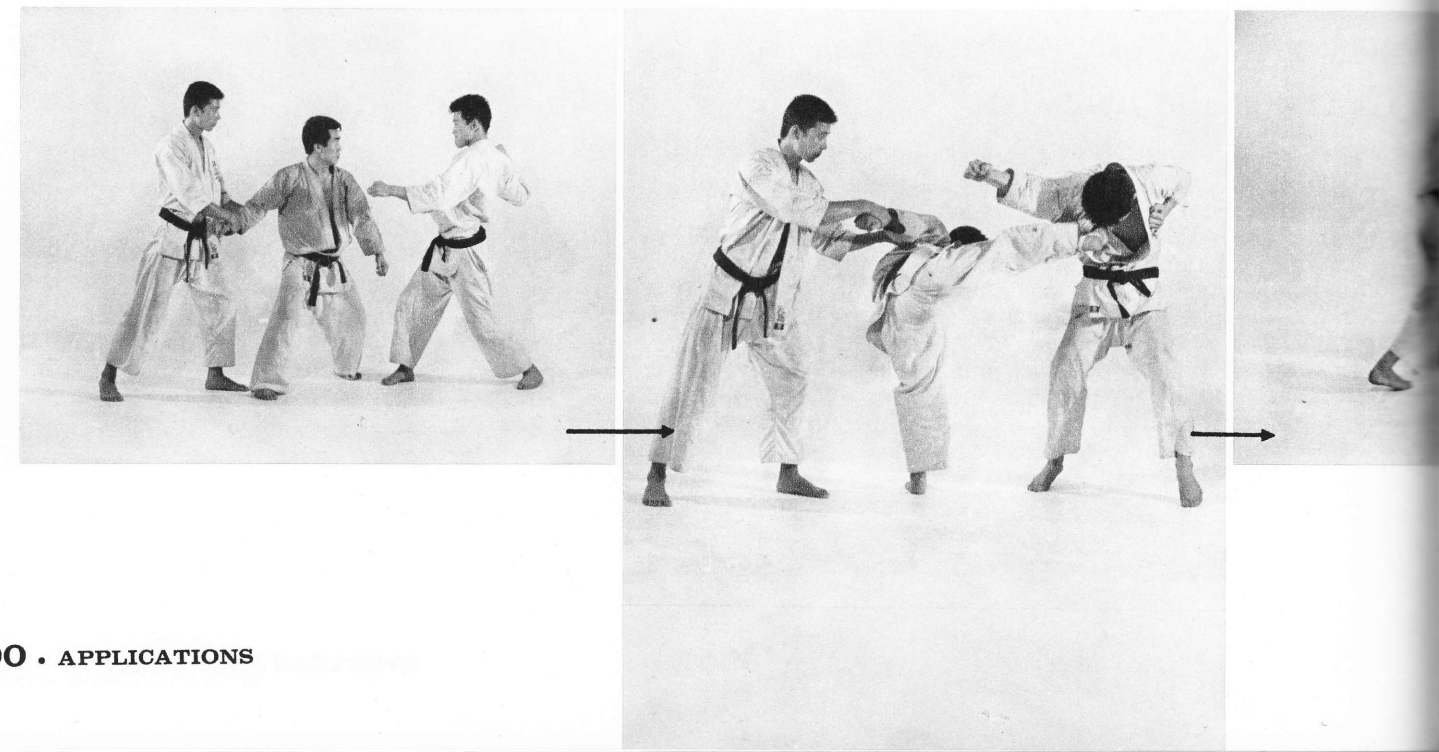
c. two-hand holds (1)

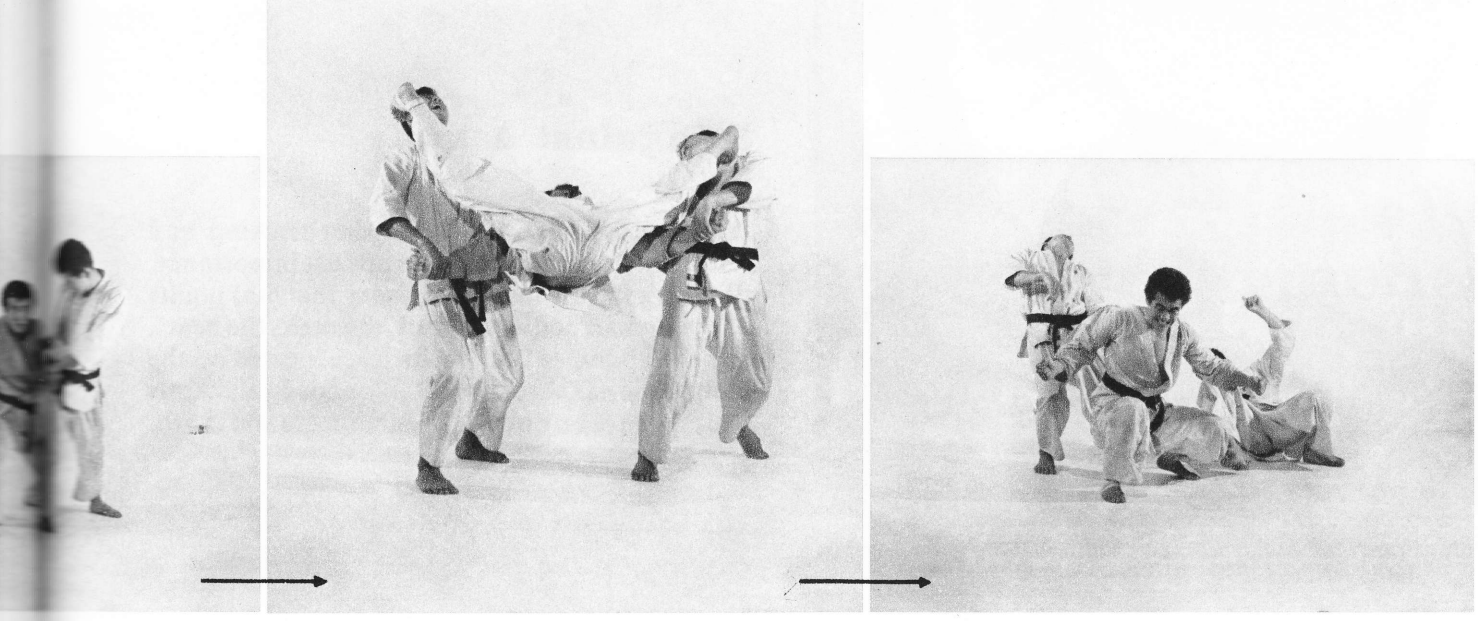
1. Opponents have you by the right and the left wrists.
2. Pivot on your left foot, twist your body, and kick your left opponent in the left armpit with a right roundhouse kick. In this case, do not tense the captured hand.
3. With your right leg, with which you have just kicked the left opponent, make a continuous movement to the rear, and aim a deliberate side kick at the right opponent's solar plexus.
4. Immediately after you lower your left foot, drive your left knee into the right opponent's solar plexus.
5. Quickly aim a high right side kick at the left opponent's neck or chin.



d. two-hand holds (2)

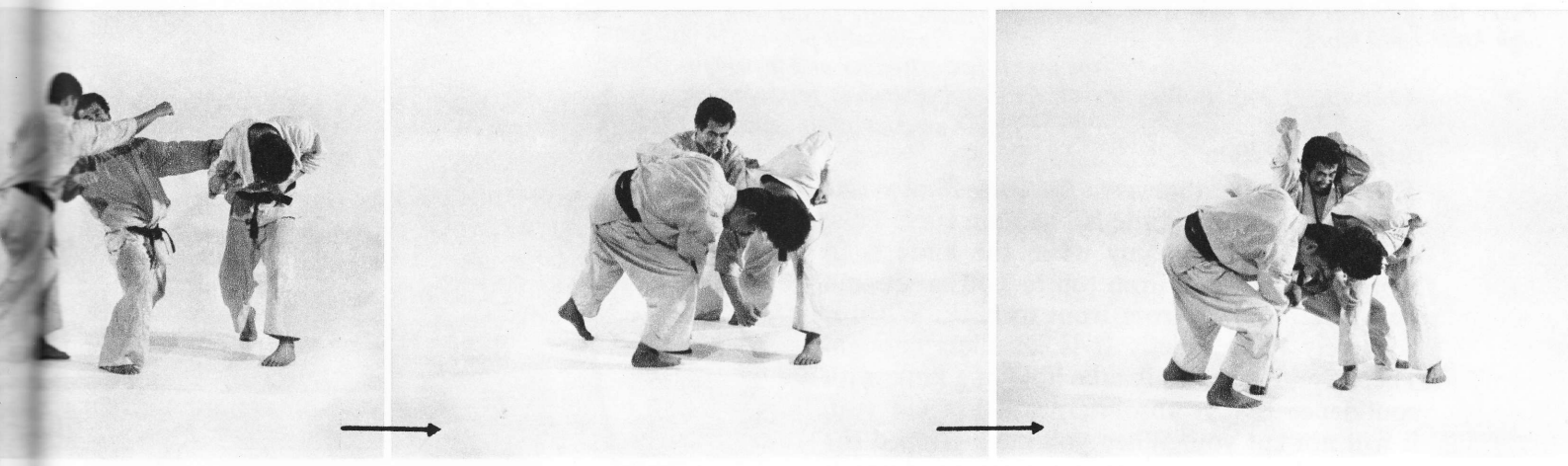
1. Two opponents have seized both your wrists from behind.
2. By taking merely one forward step you can discern your opponents' condition. In this case, when you take one step forward, the opponents will always attempt to pull you back.
3. When the opponents pull you back, they will apply strength to your arms. This time retreat back. The opponents will then attempt to pull you forward and to do so will have to tense the hands with which they are holding you.
4. At this instant kick forcefully up to both opponents' faces with both feet. This movement requires very good timing.
5. As the opponents fall back, swing your body around forward, and free yourself of their hands.





e. back hold and front strike

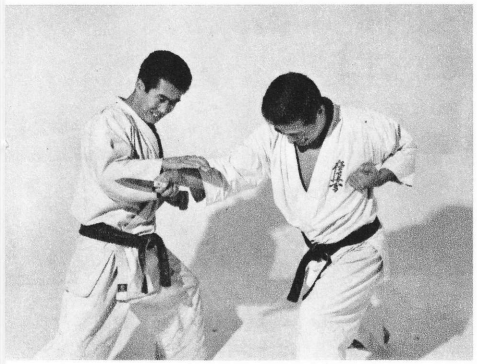
1. The rear opponent has seized you by the wrist, and the front opponent is about to strike you with a thrust.
2. Incline your body to the left, and aim a high right roundhouse kick at the front opponent's solar plexus. In this case, do not tense the captured right hand.
3. As you bring your right leg back to its original position, strike the rear opponent in the ribs with your right fist edge. At the same time draw the front opponent farther front with your left hand.
4. Take the left (rear) opponent's left arm in your right hand, and knock the two opponents' heads together.
5. When you have knocked the opponents' heads together and they fall back, hit them both once again in the backs of the necks with both your elbows.



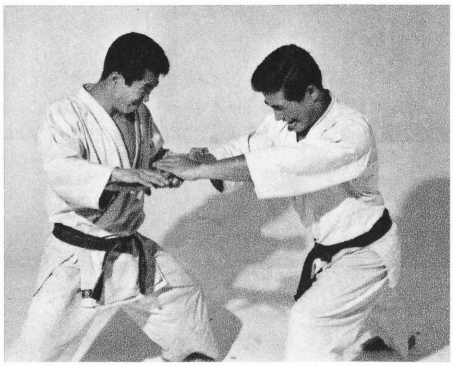
From above seize the hand with which the opponent has the knife.

3. against a knife

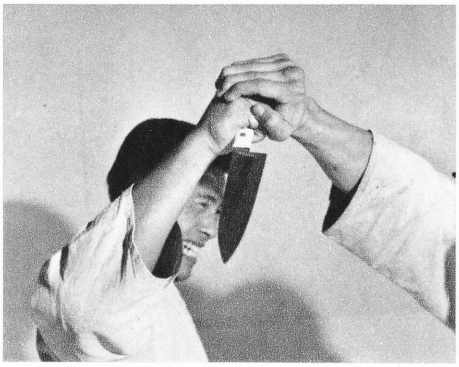
In knife defense techniques the blocking and seizing of the knife are of the utmost importance. Blocking means mainly to cover the vital points of the human body, the head, the neck, the heart, and the abdomen, all of which are located on the body's central vertical line. Wounds in the arms and legs have no direct influence on life and death.



Dodge with your body, and cover the opponent's right thrust with your right palm heel.

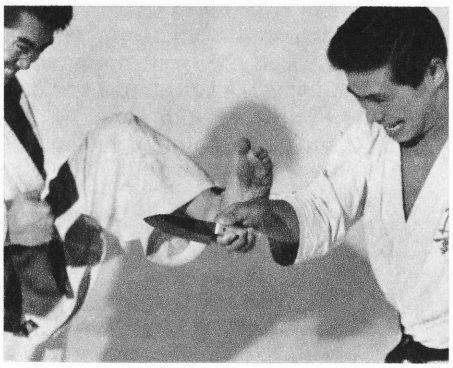


Cover the opponent's two-handed knife thrust. Check the knife's progress by the back of the blade.

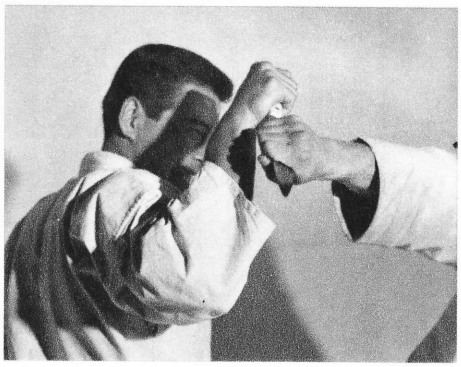


Take the hand by the wrist and avoid the knife.

Parry the opponent's hand with a high knife-hand block.



Block the middle knife thrust with your left leg. Since, with practice, the foot is both stronger and faster than the hand, it makes for safer blocking.



Get a firm hold on the knife.

things to watch:

The first thing that usually comes into our heads on sight of a knife is, "getting cut." This, of course, is likely only when the knife is in motion downwards from top to bottom or in a horizontal motion from front to back. When it is merely lying quietly it is harmless enough. Therefore, if you firmly take hold of a knife with confidence that it absolutely will not cut you, it will not cut you. When you have gripped the knife and the opponent attempts to draw it back, it is important not to oppose the opponent's movement, but to go along with it.

CHAPTER

17 self-defense for women: handbag techniques

KARATE far excels the other martial arts as a means of self-defense. *Aikido*, jujutsu, judo, and kendo simply cannot compare with it for effectiveness. Although, about a decade ago, karate was considered unimportant and was widely criticized, today women, as well as men, prize it highly as a means of self-defense. Some of the reasons behind the popularity of the self-defense techniques in karate are the relatively short length of time required to learn them, their ease of practice, even by only one person, and, their accessibility, even to the elderly of both sexes. Women widely revere karate as a body beautifier.

The handbag and hanbag-against-knife techniques introduced in this chapter are essentially similar to other techniques to be used against ruffians, but they vary according to occasion and expediency.

Because a technique is only valuable insofar as it is used, women must practice everyday to improve the appearance of their bodies.

Women do not usually need the advanced karate techniques, because they primarily employ only the parrying movements.

To be able to apply one technique requires at least one hundred practice repetitions. Even people who get sufficient exercise should practice each technique ten times daily. Those who exercise seldom should practice the karate techniques more often.

Karate not only serves to beautify the body, however, but enables a beautiful woman who uses her senses and her head to handle any instance of insult by a ruffian by knocking her opponent out. Any women of high school education can learn karate, depending, of course, on the amount of time she can spend on it.

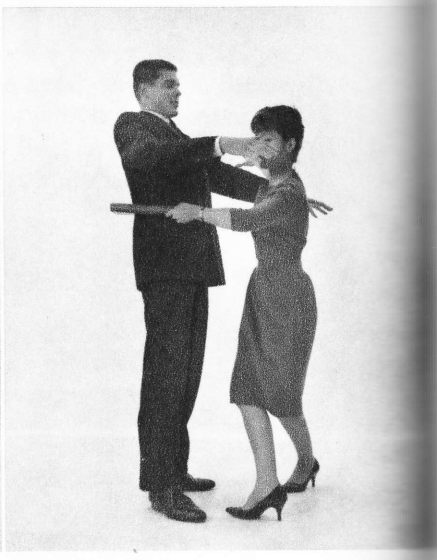
Woman can develop a splendid body and a refined soul at the same time by learning karate and the karate self-defense techniques. If a woman practices karate and the self-defense techniques everyday, even if she never has to confront any actual danger—we certainly hope that this will be the case—she can be assured that the training she receives will be of considerable importance to her health and beauty.

The young-lady karate specialists in my school are proof that karate develops splendid women.

The techniques for self-defense presented in this chapter are easy to understand, easy to do, and easy to master, if they are performed just as they are done in the photographs.

Man attempting to embrace a woman from behind.

1. against an attack



a. hold from behind (1)

1. Take a half step forward with the left foot. Brush away the man's hands by raising your elbows to shoulder height.
2. Leaving your feet in the same position, turn your body to the right.
3. Strike the man in the right rib with the handbag you have been holding in your left hand.

b. hold from behind (2)

1. Take one half step forward with the left foot, and raise both elbows.
2. Forcefully and deliberately step on the man's left toe with the high heel of your left shoe. Be careful that you exert as much pressure as possible on his toe.
3. At the same time strike the man in the groin with the handbag you have been holding in your right hand.

c. front hand hold (1)

1. The man has seized the girl's left hand in his right hand.

2. Describe a semicircle with the hand the man is holding and raise that hand as high up as possible, then cross slightly in front of the man's body. This movement demands agility.

3. Pass across the front of the man's body, and get behind him where you grab his wrist and twist his arm behind his back.

4. At the same time take aim at the left side of the man's neck, and strike him there with your handbag.

d. front hand hold (2)

1. The man has seized the girl's right hand in his left hand.
2. Suddenly open your right arm which the man is holding, stiffen the fingertips of that hand, and thrust upward into the man's left armpit. Take one step with your right foot, and turn your body half way to the left.
3. Twist your right arm into the man's left arm, and holding your hand back, with both hands twist the man's left shoulder joint.
4. Stiffen your right arm which is holding the man's shoulder joint and pull it downwards to the left. At the same time, strike the man in the face with your left knee. Do not release your handbag.

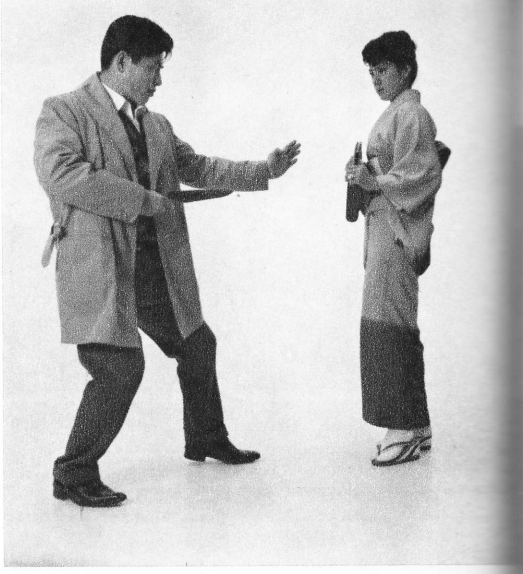
e. back hand hold

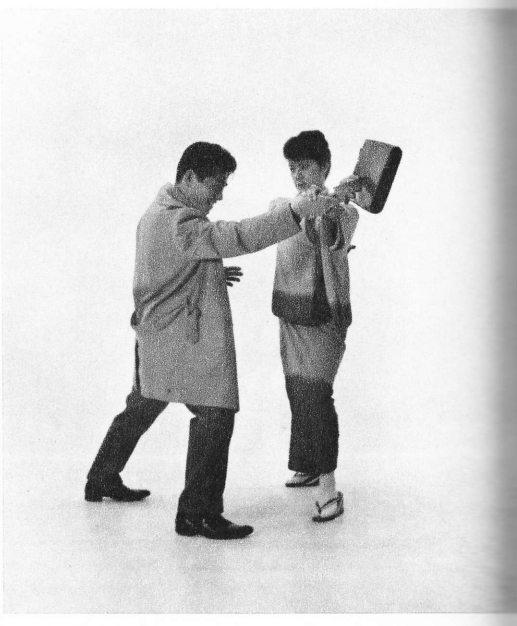
1. The man has grabbed the woman's left wrist from behind.
2. Pivoting on your right foot, turn your body half way to the left, and kick the outside of the man's right leg with all your strength. At the same time raise the left hand, which the man is holding, as far as possible while drawing back your right hand, in which you hold your handgab.
3. Turning toward the man, strike him in the face with your handbag.
4. When the force of the man's body is broken, immediately strike the back of his right knee with your right foot and press downward. At the same time, apply strong pressure to the handbag which you have held against his face.

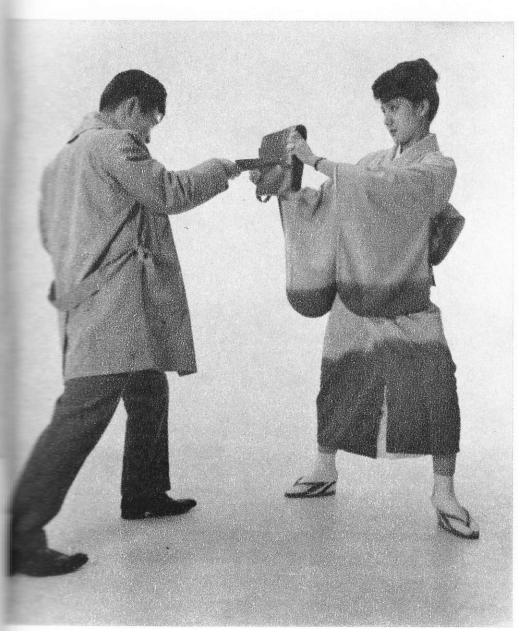
2. against a knife

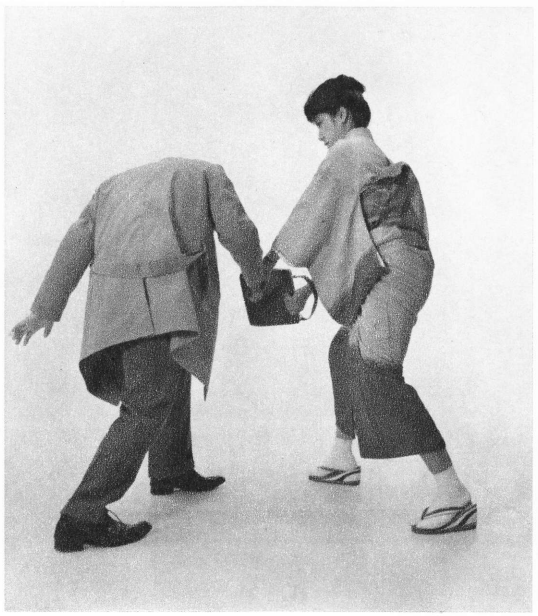
If you are good at dodging the knife you can easily dispose of an attacker, and if you are carrying a handbag you can easily snatch away the attacker's weapon. A ruffian usually shows a knife more to frighten his victims than actually to stab them. If, however, the attacker really intends to stab, you should cover the most vital points of your body, such as the groin area and the breast, with your handbag. It is also well in such cases to be able to parry with your handbag. If you avoid the knife, its danger is negated.

Of course, we do not think that encounters of this sort are too frequent, but it is best to be prepared for them and to know how to deal with them if they should arise.



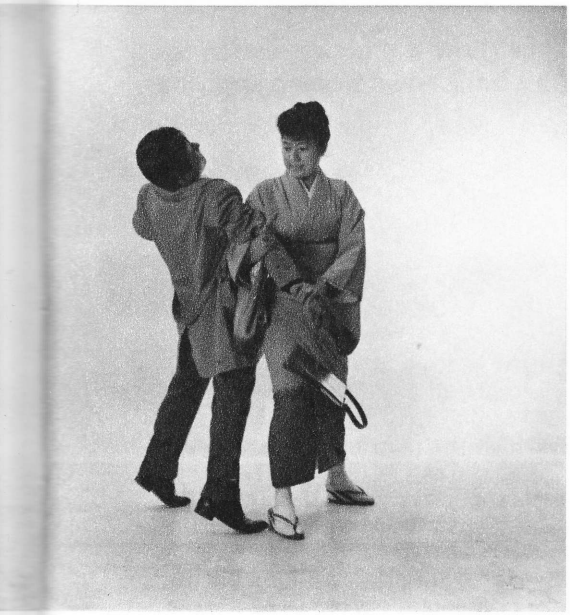






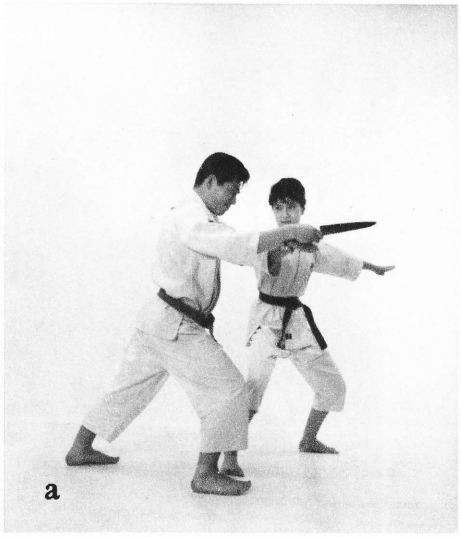
a. front knife attack (1)

1. The man is about to strike with a short knife.
2. The handbag received the blow of the knife. Take one step to the rear, and swing your body half way away from the man for the sake of protection.
3. As soon as the knife strikes the handbag, seize the man's right hand (the one with the knife) with your left hand, and throw the man off balance by turning the handbag, with the knife still stuck in it, to your right.
4. In the next instant, pull the handbag away, and make a wide semicircular movement with your left hand as it holds the man's hand. Twist the man's arm so that he drops the knife. At the same time, take one step back, throwing the man off balance, and strike him in the face with your handbag.

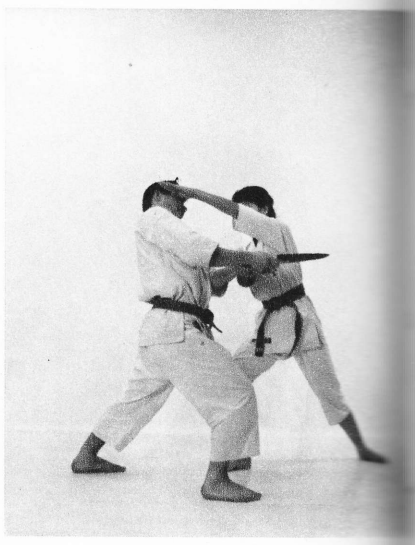


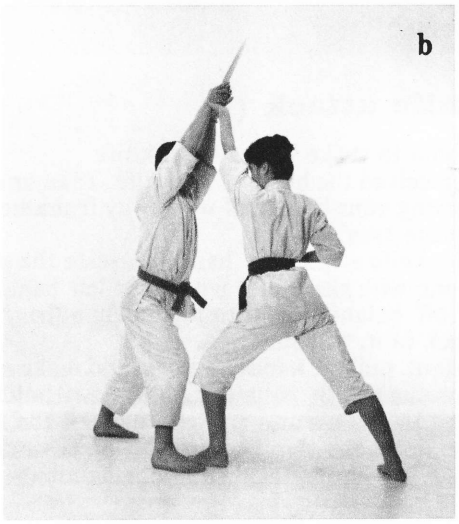
b. front knife attack (2)

1. The man is about to strike with the knife. In this instance cover either your breast or your groin area with your handbag.
2. At the instant of the blow, turn your body half to the right and let the handbag receive the stab. You should be holding the handbag in your right hand.
3. In the next instant seize the man's right wrist with your left hand and raise it. The movement must be executed speedily.
4. While placing your right foot in front of the man's right foot, release your handbag and rapidly twist your arm under the man's armpit, and bend his elbow back. While holding tightly with your right arm, which is twisting the man's elbow, press downward with your left hand, which is holding the man's elbow.



a

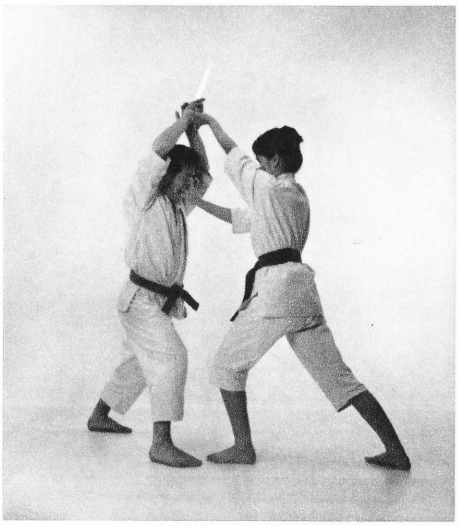




b

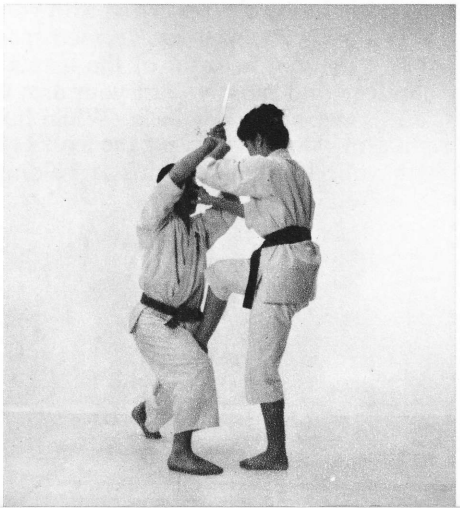
a.

1. The man holds the knife in a central position.
2. The man struck with the knife in both hands, but the woman dodged away to the right and knocked the knife and the man's hands away with the right palm heel. At that time, the woman also stretched her left arm to the back and stiffened it.
3. In the next instant the woman struck the man in the right temple with her stiffened left hand.
4. As the man flinched the woman struck him in the groin with her left knee.



3. self-defense training

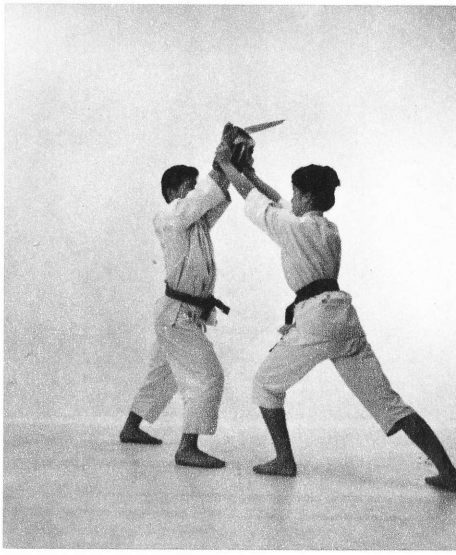
The following photographs show a practice session involving a man armed with a knife and a woman applying karate principles.

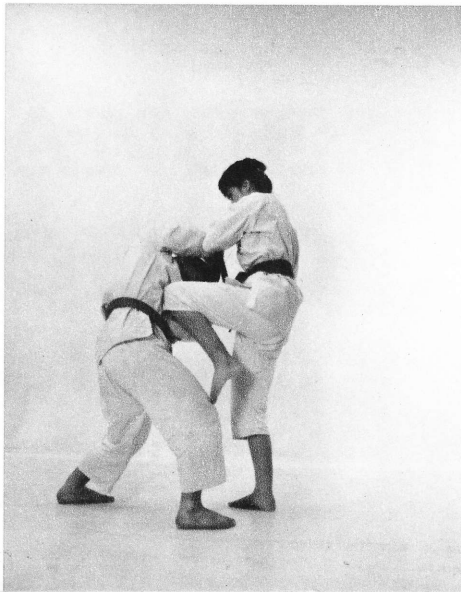


b.

1. This is a similar case in which the man holds a knife in a central position.
2. As the man made an upward strike with the knife, the woman knocked his hands and knife upward with the left palm heel and held them there.
3. A rapid thrust to the man's eyes with the two-knuckle fist.
4. A blow with the right foot to the man's groin as he winces.

c





c.

1. The man holds the knife high and back. The woman has a handgab.
2. Before the man can bring the knife down, the woman forces both his hands up with the handbag, which she holds in both her hands.
3. In the next instant, the woman kicks the man in the groin area.
4. As the man winces, the woman brings her left knee into his rib cage. In this method, it is usual to down your opponent and to break his ribs.

PART

6 SIGNIFICANCE AND BACKGROUND

18. significance

19· origins

20. development

21. schools and formal exercises

22. karate and the martial arts

23. relation to zen

24. rhythm

25. karate future's progress

CHAPTER

18 significance

1. Karate as Calisthenics

Unlike other sports and martial arts, karate requires no training equipment. This is one of karate's greatest strong points as a means of physical training. Not only is equipment unnecessary, but a large training hall also is not really essential. You can practice karate out of doors, in a corridor, or anywhere and anytime you like. What is more, an opponent is not essential, because karate can be performed singly as well as in groups. It also does not require a great deal of time since exercises of 20 to 60 movements take under one or two minutes to complete.

On the other hand, we do not want to say that karate is calisthenics. Karate is a martial art and shares the same origins with the other martial arts. Although we maintain that karate training purely for the sake of calisthenics is a mistake, we do agree that karate may be used as calisthenics if one begins with a form that is like an exercise and progresses from there to real karate. Not only must we agree that karate contains elements that are like calisthenics, but we also feel that we can assert that karate is more effective than most calisthenics. As a means of physical training, karate is beneficial to all types of people, young and old alike, and as a source of martial art it enjoys worldwide popularity.

Those who usually gather to train at karate training halls come largely from the teens and twenties age groups. There are fewer in their thirties, much fewer in their forties, and none in their fifties.

We would like to take this opportunity to appeal to those who are in their sixties and say that now that the labors of youth are over, there is no need to consider your remaining years wasted. If you will practice karate from this point on, you will extend and brighten the number of years you have left. Not only will you prolong your life expectancy, from your present sixty to eighty-five or above, but your life will be happier because you will be in finer physical condition. Artists and businessmen in particular often leave great marks behind them in their old age. It is completely possible to perfect your precious later years through karate training.

We should like to call to the ladies' attention the number of women who, in recent years, have begun practicing karate for its protection value. Because defense is close to the real meaning of karate, this attitude is a fine one. As a self-defense technique, karate alerts the body, quickens the eye, and gives the body a lovely symmetrical balance. The symmetrical beauty of a body that is charming and that has balance quickly catches the eye and can be the beauty of all women who practice karate.

It is easy to explain why we express karate's physical effects in so remarkable a way. Karate can be practiced in a small area and in little time, and the formal exercises do not become tiring even though you practice them everyday, because like dances they are a source of inexhaustible interest. Moreover, karate formal exercises require motion in all directions and give balanced exercise to all parts of the body.

2. Karate for Spirit

We can call this element of karate psychological strength, spirit, or just plain backbone. There are some people who call karate a martial art of spirit. Though karate is not the only martial art that develops this attitude, the other arts are of such a nature that weak or even poorly developed people cannot learn them and feel embarassed even to undertake to study. Under such circumstances, spirit is not something even to wish for. On the other hand, weak or poorly developed people can learn karate, and it is of no particular importance whether they ever master the techniques.

Karate will foster patience and enterprise in a person while he is not even aware of it. Because a person can practice karate without an opponent, there is no need for embarassment even if he is weak or poorly developed. One can practice karate where there are no crowds to look on; he can even make the rivers, fields, and stones his partners.

For instance, if you are practicing the breaking techniques, begin training by choosing a stone to break that looks as if it might break easily. If you can strike it properly, it will break. Break it once and you can do it again, because you chose a stone that you could break. Repeat the breaking techniques with this kind of stone one hundred times, and you will build confidence in yourself to the point where you can say, "Even I can smash stones with my bare hands." The next stage is to choose a little harder stone and break that. The happiness this achievement brings is so great that your self-confidence is firmly established. You forget your weakness and drive out your complexes about a poorly developed body. Then, when you face others and become someone's opponent, you will reveal yourself as a completely different and much stronger person.

Learning karate is a very quick and very sure way for individuals to overcome their complexes, and the breaking techniques alone are enough.

Karate brings strength to the weak and self-confidence to the timid.

3. Spiritual Unity and Breathing Methods

In karate, spiritual unity and concentration are essential elements. To foster the frame of mind needed and to ward off a desultory attitude, the entire spirit must be concentrated on one point.

Though we could suggest any number of preliminary methods for unifying the spirit, directly speaking, uniform breathing and breath control are very important, and breath control is more important than anything else. Breath control, or in other words, proper breathing methods instilled into the body, is the most important acquisition for progress in karate, because without it karate is impossible. Success in both spiritual unity and strength concentration depends on proper breathing methods.

Though there are many varying breathing methods, the following three are the most important to karate:

1. Normal breathing
2. *Ibuki*
3. *Nogare*

Normal breathing is the type of breathing we do everyday. If the breathing is quiet and undisturbed we call it *ibuki*. Because it has two phases, the positive or daytime phase, and the negative or night-time phase, we can also call it "day-night breathing."

In the world of Man, everything is made up of the two forces of positive and negative. In electricity there are positive and negative poles, among the animals there are the positive male and the negative female. Plants, too, share this type of division. Even in furniture and building there is the positive convex and the negative concave, and if we take apart and analyze an automobile or an airplane, we would find there also plus and minus elements. From another viewpoint, we might call this the relationship of surface to underside.

Inhalation, the negative phase, should be done quietly so that no one can even tell we are doing it. Exhalation, the positive phase, on the other hand, requires that we open our mouths wide, tense our diaphragms, and let out a strong breath straight from the diaphragm, the way we do when we shout. Exhalation should be forceful enough to catch a person standing beside you by surprise.

We make use of this positive and negative breathing in the *sanchin* stance and in the *tensho*.

Though there are karate teachers who ignore this breathing method, they are in serious error, because without it spiritual unity and karate practice are impossible.

As we harden our diaphragms we become able to unify our spirits. This is connected with Zen Buddhism, and we shall discuss it in the chapter on relations to Zen.

Though there are some who possess great brute strength and who in a contest of sheer force would go unbeaten, these same people in a real contest of superiority and inferiority, without spiritual unity and without proper breathing, have no alternative but pure violence. All of their shots will be duds in the attack, and they will succeed only in exhausting themselves.

A person who, though physically weaker, has managed to unify his spirit will take advantage of the stronger man's disorderly violence and with concentrated to-the-target attacks will be easily able to down the stronger man. Disorderly breathing results in psychological disorder which, in turn, makes the breathing more disorderly and reduces one's spiritual strength to zero. The reader may have at one time been so suddenly startled by an encounter with a wild animal that he lost his breath. This is the point where breathing becomes disorderly. Fear grips a person at this stage, and he finally loses control of his arms and legs and falls into a state of cowardice.

We once heard a tale from an old hunter that if a person who suddenly comes upon a bear gets frightened and his breathing becomes irregular he is likely to loose the encounter with the animal because the human body in a state of fright is said to give off an offensive odor which bears cannot toler-

ate. If a bear gets a whiff of this odor, the story goes, he will come immediately to attack. On the other hand, when a person suddenly encounters a bear, if the person has control of his breathing and is in command of his strength, the bear will flee away.

Control of the breath over long periods of time is no easy matter, but with repeated daily practice, one can master it.

A person who has mastered proper breath control can take being surrounded by powerful enemies, earthquakes, or fires in his stride. In addition, breath control is also useful in restoring calm breathing when you have exerted yourself more than usual in a violent fight, in an emergency, or in a long run.

In such cases, assume the *sanchin* stance, tense your abdomen, repeat this breathing exercise from five to ten times, and your breathing will return to normal. When your breathing is disorderly, your spiritual control is lost, your bones ache, and your muscles stiffen. In other words, you display all the signs of fear: your hands shake, your knees knock, and you may turn coward. A person with proper breathing will never show these symptoms.

Nogare breathing is a negative-retreat-style breathing used in combat.

When the opponent thrusts and you return or block that thrust, the *nogare* breathing method is appropriate. It is used in the roundhouse reverse thrust discussed in Chapter Two of Part Three.

There are two ways of approaching *nogare* breathing methods, as we said before, surface breathing and underside breathing. The surface *nogare* breathing method calls for the position you see in the photograph. Unlike the *ibuki* method, the *nogare* need not be done quietly; you may inhale in such a way as to make a sound. When you exhale, make a circular motion with your hands and slightly part your lips. Put the tip of your tongue between your teeth and exhale. In the underside *nogare* method, the inhalation is different. Tense your abdomen and take and hold a short quick breath. Next part your lips slightly, put the tip of your tongue between your teeth, and lightly exhale just as in the surface *nogare*.

The *nogare* method is very effective in learning breath control. If one uses it properly, his breathing will always be orderly.

Human life depends on breathing. This is an ordinary enough thing to say, but it deserves some serious thought, particularly if we consider it from the viewpoint that breathing methods have an effect on the human life span. This becomes particularly apparent when people reach advanced ages. Though the effect of poor breathing methods may only appear in old age, because good breathing habits are not developed overnight, the root of the trouble must be in the person's younger period.

Remember to practice these breathing methods once everyday, preferably in the morning when the air is clean, so that you can fill your lungs with fresh air and expel all of yesterday's soiled air. If you practice these karate breathing methods earnestly and continuously, we guarantee that you can add twenty years to your life expectancy.

4. The Real Meaning of Karate

Breathing methods are essential to spiritual unification, which, in turn, is essential to concentrating power for display of superhuman strength. All these things are vital to karate.

We can reverse this and say that karate brings spiritual concentration which depends for its life on breathing methods. Breathing methods bring relief from fatigue, make weak men healthy, and prolong the human life expectancy.

Karate is of benefit as physical training, as spiritual training, as a self-defense technique, and as a beauty aid. Its true value lies in its effect on the training of the physical abilities, and in its meaning as a spiritual discipline. This is the very reason for being of karate and all the other martial arts.

At first, one can be carried away by karate's demand for sheer valour. Later, when one has developed this valour, a type of enlightenment follows. This enlightenment is self-understanding, necessary in everything and important in helping equal the odds in the battles of this world. To win, a man must first overcome himself. Without self-knowledge karate leads to nothing but frustration. With self-knowledge you will learn to understand and to value other people. The real karate master has a sense of propriety and a sense of humility, which leads him to his own sense of honor.

Though it is true that those who practice other martial arts may also attain the enlightenment of these virtues, such enlightenment is usually permitted only to the masters in given categories. In addition, in the other martial arts, many fail before one real master appears. In karate the number of failures is much smaller.

CHAPTER **19** origins

1. Karate's Antecedents

In the broadest sense, karate, like all other means of barehanded fighting, must have originated together with Mankind itself, for the earliest men were constantly at battle either with the beasts around them or with each other. Karate as an organized technique, however, did not appear until men began to live together in communities. Because at this stage in the growth of civilization, groups of people all over the planet developed styles of fighting that resembled karate, it would be improper to say that karate originated either in the Orient or in the Occident, though the way of karate, as it is known today, is definitely Oriental. In so far as the basic methods of hand-to-hand fighting are the common property of Mankind, karate itself belongs to the world at large. There is no reason why its techniques cannot be mastered by peoples everywhere.

In the Greek Olympics there was a primitive form of karate called the pancratium, which is usually classed as a predecessor of modern wrestling. This was a particularly vicious sport, in which hitting, kicking, strangling, limb-twisting, and struggling on the ground were allowed. The only fouls were biting and gouging, and the contest continued until one of the combatants gave up. Ancient Greek pugilists also engaged in another sport in which kicking and throwing were prohibited, The combatants relied primarily on their fists bound in animal hide. Though this was obviously a predecessor of modern boxing, it also had features in common with karate.

In ancient Japan, the nearest thing to primitive karate was probably sumo wrestling, which in its earliest forms may well have been similar to the pancratium. Sumo first appears in Japanese history in the annals of the Emperor Suinin (29 B.C.–70 A.D.).

A form of sumo appears to have been known in ancient Korea, from where it was presumably introduced to Japan. When the kingdom of Koguryo was defeated by Silla and China in 668, a number of its nobles and state ministers fled to Japan, and it is recorded that one Koma Asomi gained high office in Japan by performing successfully at sumo before the Emperor Tenchi (662–671). Some of the defeated people of Koguryo merged with the ancestors of the Mongolians, who today have a form of wrestling similar to sumo, but different in that a combatant must throw his opponent completely to the ground in order to win.

It seems that the people of Silla had styles of fighting superior to the sumo of Japan and Koguryo. Silla was a small kingdom at the southeast end of the Korean peninsula that eventually developed an armed force powerful enough to overcome both Koguryo to the north and Paekche to the east. The principle style of fighting used by the forces of Silla was a barehand method called *farando* and included the following types of techniques: head strikes (*bacchiki*), queue strike (*morichiki*), shoulder strike (*okechiki*), hand (or arm) strike (*sonchiki*), knee strike (*murupuchiki*), foot strike (*baruchiki*).

The use as weapons of the long queue of hair that the warriors of old had hanging down their backs is particularly interesting. These men could swing their heads in such a fashion as to set their long queues of hair twirling so that they could serve as whips in an attack. This is an instance of the way these warriors used their whole body as a weapon rather than actually arming themselves.

Since ancient times, the Chinese have had techniques for fighting with the fists and with the feet, These techniques have been incorporated into a number of other methods of fighting with various implements, among them lance fighting, long-sword fighting, pole fighting, stick fighting, knife throwing, dart blowing, iron-ring fighting, chain fighting, scythe fighting, and iron-fan fighting. Many of these combat techniques are described in lively terms in the famous Chinese novel *Shui-hu-chuan*. The Chinese are so skillful at kicking that even street performers seem to have an intuitive command of it.

2. Bodhidharma and *Shao-lin-ssu* Boxing

Though every country develops its own individual fighting techniques, karate has the deepest connection with one of the wide variety and number

of fighting methods that grew up in China, namely the *shao-lin-ssu* (Japanese: *Shorin-ji*) method of boxing (*kempo*). The Shao-lin-ssu is an ancient Buddhist monastery on Hao-shan, a mountain in the lower part of the Yangtze River. Since the Wei period (386–550), it has been famous as a physical and spiritual training ground for priests. The *shao-lin-ssu* method of fighting with the fists is thought to have been invented by the Indian priest Bodhidharma, who is known in Japanese as Daruma Daishi, and who is believed to have come to China in the fifth or sixth century. After entering the priesthood, Bodhidharma became a disciple of the priest Prajnatara, and after practicing the Buddhist faith for a number of years, became the twenty-eighth patriarch of the Buddhist faith after Sakyamuni.

After the death of Prajnatara, Bodhidharma remained in India for a time, but having heard that Buddhism had been transmitted to China in a mistaken form, he resolved to go and teach the true Buddhism to the Chinese and set out on the difficult trip toward China. Though at that time, China was divided up into a number of kingdoms, the Emperor Wu of the kingdom of Liang was known to be a scholarly man devoted to the propagation of the Buddhist faith. He had caused temples to be built, priests to be trained, and the Buddhist canon to be translated into Chinese. After many hardships, Bodhidharma arrived in Chin-lung, the capital of Liang, and met the Emperor Wu. Bodhidharma was disappointed to find, however, that the emperor differed with him on one of the vital points of Buddhist doctrine, which was the question of whether Buddhahood was to be achieved during this life, or only after death.

The Buddhism of China in this period was very formalistic. The Chinese believers built magnificent monasteries, raised great pagodas, carved beautiful statues, burnt rare incense before images, intoned scriptures, and rejoiced in sacred dances, but they conceived of their religion as a means of gaining happiness after death rather than achieving the perfection of their faith on earth. Bodhidharma, on the other hand, regarded the purpose of the religion as the attainment of perfect enlightenment in this life, and he proceeded to launch a frontal attack on the salvationist religion he saw about him. This angered the Emperor Wu to the extent that he ordered Bodhidharma out of his kingdom.

Thus expelled, Bodhidharma travelled northward to the kingdom of Wei, eventually arriving at the Shao-lin-ssu, about forty kilometers south of the ancient city of Lo-yang, which was the Wei capital. Upon arriving at the monastery, Bodhidharma is said to have knelt down facing a bare cliff and remained in meditation for nine whole years. Buddhist legend has it that during this time he lost the use of his arms and legs.

As can be seen from the story of Bodhidharma's lengthy meditation, he was a practitioner of yoga, an Indian form of contemplation that came to China together with Buddhism. In China, yoga became known as *ch'an*, a word deriving from the Indian *dhyani*, "meditation," and later, in Japan, it came to be called Zen.

Bodhidharma's basic doctrine was that the body and the spirit are ultimately indivisible and that Buddhahood could be achieved only by one who had achieved complete unity between them. The purification of the spirit was to be acquired by the disciplining of the body. The spirit dwelt within the body, and the body was required to withstand the disciplining necessary to the achievement of Buddhahood. According to this creed, it was also necessary to discipline the body in order to enable it to withstand the attacks of heretics, infidels, and others who might wish to destroy the believer. In order to teach the means of disciplining the body, Bodhidharma had brought with him two books on military arts, the *I-chin-ching* and the *Hsien-sui-ching*. The former in particular was concerned with practical methods. The techniques it taught combined with the more traditional techniques of Chinese hand fighting to form the *shao-lin-ssu* method of fighting, which in turn became the ancestor of later Chinese methods of hand-to-hand combat, including that known today as karate.

3. Karate Origins and Growth

Shao-lin-ssu kempo originated, as we have seen, from the Zen teachings of the priest Bodhidharma, but the real point of its origin is the book, *I-chin-ching*. Since karate is intimately related with *kempo* and since the *I-chin-ching* was brought in from India, karate may be considered Indian in origin. Indian methods of self-defense antedate even those of Greece; they were already organized into a more or less coherent system three thousand years ago. Statuary and paintings discovered by archaeologists in India show that a system of fighting akin to karate existed in India in the age of Sakyamuni. After the appearance of the first Indian Buddhist images in the first century B.C., stances and positions similar to those used in karate today were adopted into Buddhist iconography, and they spread together with Buddhism to China and Japan. Throughout Japan today one comes upon Buddhist statues with hands, arms, and legs in posi-

tions that are basic to karate.

The fighting poses are best illustrated by the Guardian Deities that flank the gates of Japanese Buddhist monasteries. These deities were thought to protect the faithful against the wicked demons of heaven and hell, and for this reason they were portrayed as formidable beings, fierce in countenance and menacing in aspect. Typically, one of their hands was extended with the fingers outspread, the thumb pointing outward and the little finger bent into a circle. This is thought to have been one of the hand positions in ancient Indian fist fighting. It is not the same as the "knife-hand" or fist of karate and may have been a peculiarly Indian form.

In sum, the Indian methods of fighting taught by the *I-chin-ching* were brought to the Shao-lin-ssu in China by Bodhidharma. During the Northern Wei, under whose influence Koguryo was converted to Buddhism, they entered the Korean peninsula, where they became the Koguryo form of wrestling. This latter spread to both Japan and Mongolia, where it underwent further modifications.

To the south, the *shao-lin-ssu* method of fist fighting spread to the Ryukyus, where it combined with earlier methods of hand combat to become the ancestor of modern karate. In modern times, karate was brought to Japan, where it came under the influence of a multitude of other combat techniques already imported either directly or indirectly from various parts of Asia. In Japan, karate, like other cultural elements, has undergone the unusual spiritual transformation that Japan is accustomed to work on things imported from abroad.

CHAPTER

20 development

1. China

a. the *shao-lin-ssu* and its decline

Methods of armed and unarmed combat, that developed in India, have spread all over the world. We have already noted that the monk Bodhidharma brought the *I-chi-ching* combat method into China with him, but we intend to deal in this book, only with the developments of later centuries. By way of comment, however, we would like to add that the skillful representation of the defense and attack positions in the extant mural on the walls of the Shao-lin-ssu agrees with Bodhidharma's doctrine of the indivisibility of body and soul and makes it clear that Bodhidharma instructed the priests of that temple in both Zen meditation and the *I-chi-ching*. Seated Zen meditation always requires great physical strength, but the long period of arduous meditation that Bodhidharma underwent must have demanded particular bodily discipline.

Since the priests of the Shao-lin-ssu often had to defend themselves from attacks from the outside world, the *I-chi-ching* was useful not only in Zen meditation, but also as self-defense. Though a combat technique had existed in China before the introduction of *I-chi-ching*, it was only a preparatory phase and left no line of development behind it. Naturally, the Chinese people converted the Indian fighting method into Chinese *kempo*, a style that more closely suits the Chinese character and culture. We might also take the opposite viewpoint that the monk Bodhidharma rapidly systemized and consolidated an already existing Chinese combat technique. This would seem to prove the validity of the legend of a connection between Bodhidharma and the *shao-lin-ssu kempo*.

The *shao-lin-ssu kempo* style of fighting travelled from the Shao-lin-ssu itself, the central point of Zen development, to various sections of northern China. Though at first only the priests of the temple could practice *kempo*, with the changing ages, the temple underwent many vicissi tudes. It was burned often, and pressure from high places ultimately resulted in its decline and in the dispersal of the priests. These men, with their training in *I-chi-ching* firmly planted in their minds, could not ignore the robbery and pillaging that the people were suffering at the hands of thieves and mountain bandits. As a means of protection, the priests taught the people *I-chi-ching*. After *I-chi-ching* reached the general public, it lost its connection with Bodhidharma's concept of the unity of flesh and soul. When its link with Zen discipline broke, it began to develop as an independent combat technique and lost its original form.

Aside from *I-chi-ching*, there was yet another Chinese fist-fighting technique under development

on Mt. Wu-tang by a man named To-san-fen. This is the *wu-tang-shan* (*butosan* in Japanese) *kempo*, a fighting technique involving the study of five elements, the soul, the emotions, bravery, strength, and the body (bones). The *I-chi-ching*, or *shao-lin-ssu kempo*, was distinguished from the native Chinese *wu-tang-shan*, and bore the epithet, "outside school" because of its Indian origin, whereas *wu-tang-shan*, as a Chinese product, was called "inside school." In actual fact both the inside school and the outside had lost connection with Zen discipline, and though the former was an agressive technique for use in attacks and the latter primarily a protective method, both lost their values as spiritual training and degenerated to mere non-essential schools of combat.

From ancient times, Chinese hand-to-hand fighting has been divided into *kang-fa*, which later became *tai-chi-ch'uan* (*taikyoku-ken* in Japanese), and *jou-fa*, which developed into *lung-hua-ch'uan* (*ryuka-ken* in Japanese). *Kang-fa* involves primarily kicks and thrusts; *jou-fa* concentrates on close grappling fighting. *Shao-lin-ssu*, a compilation of the *kang-fa* techniques, became an independent school and later developed associations with political and self defense societies. Later, each of these types grew into secret groups centered on hand fighting. In three instances groups of men following the precepts of hand-to-hand combat have risen up against the ruling houses of China. Hanlin-ji amassed 150,000 men against the Yüan dynasty, later Yühao-hsien gathered 100,000 together to resist the Ming dynasty, and still later, Chüang-t'ing-lin led 50,000 against the Ch'ing dynasty. In the nineteenth century, when various European countries began their invasions of China, the Great Sword Society centered around a group of *kempo* warriors and based on the Shantung Peninsula, put up a fierce resistance against the forces of Germany. As the Manchu government was growing weaker, this resistance movement grew stronger and developed into the famous Boxer Rebellion. Later the White Lotus Sect and the Red Spear Society joined the Great Sword and so annoyed the Germans that they called for assistance from the great powers, England, America, and France. Though the guerilla warfare waged by the Boxers at first gave them an advantage, in the end, no match for the modern military equipment of five great countries, they were annihilated, and with their fall, Chinese *kempo*, entered a decline. In 1900 the Manchu government banned *kempo* throughout China.

b. hand-to-hand combat north and south

Though we said earlier that *kempo* was divided in China into the so-called inside and outside schools, we could also make a division from the viewpoint of Chinese geography, into northern and southern schools. After the period of the Warring States, the national morale slumped, but with the Sui and T'ang periods, the nation began to rebuild, culture took a turn for the better, and the nation grew powerful. The power that the people of China created for their nation in the T'ang period is on a level of glory with what they enjoyed in the Han period, and is greater than what they had in the later Sung and Ming periods. Though under the oppresive might of the government the lot of the Chinese people has never been a happy one, it was exceptionally unfortunate during the T'ang and Sung periods. The government, expending a great deal of energy on the development of martial techniques, particularly encouraged *kempo* which had become a sort of Chinese national battle technique. In this period we see the rise of the so-called northern and southern schools of *kempo*. Though it is true that *kempo* declined after the Boxer Rebellion, we must bear in mind that it had flourished during the T'ang period, the northern school to the north of the Yangtze River, and the southern to the south of it.

Though, of course, the people to the north and to the south of the Yangtze are all Chinese, the temperments of the two groups differ, because the climates, natural environments, and ways of living in the two places are different. This is only to be expected in a country as vast as China. Because the life of the people in the south, where rivers are plentiful, was based on a fishing and wet-rice culture, daily work called for a great deal of movement with the upper portions of the body in boats and fields. This means that the upper parts of the bodies of the people in the south were developed more highly than the lower portions.

In the north, on the other hand, dry-field farming was the main source of livelihood and transportation was either on foot or on horseback. Because hunting was a vital part of the daily life of these people, the lower halves of their bodies were better developed. In the south, *kempo* centered around techniques for the head and the arms, the thrusts, chops, and so forth. In the north, the foot techniques occupied a central position, particularly the kicks and jumps. In the west, in Manchu, both styles developed in a particular way to give birth to the so-called Eighteen Techniques, combinations of skill and

the fighting methods of beasts and birds. They are not merely attack methods, but are used in the other martial arts as well.

2. Korea

a. growth and decline

As we saw in Chapter Nineteen, from ancient times, Korea, under various dynasties has struggled against invasion from other lands, so that methods of unarmed combat developed quickly there. In the early days of Korean history, the land was divided into three kingdoms, Koguryo (*circa* 37 B.C. to 668 A.D.), which had just begun to spread its power when the kingdoms of Paekche (*circa* 18 B.C. to 663 A.D.), and Silla (*circa* 57 B.C. to 935 A.D.) also came to the forefront. During these periods the Korean warriors trained in a military art called *farando*, which resembled the Japanese bushido and contained mainly head, elbow, and foot techniques for use in combat with the enemy. To refine their techniques the ancient Korean warriors developed two special systems of training one called borrowed strength (*chakuriki* in Japanese), the other referring to a magical shortening of space and called *shuku* in Japanese. The first system, as the name implies, meant that the combatant figuratively borrowed strength from some great being or thing to add to his own strength. The second method resembles ancient Japanese walking techniques (*hokojutsu*) in which particular study went into the way one walked. During the time when these military arts—we might call them Korean *kempo*—were developing, the kingdom of Koguryo, thanks to support from China, was very powerful. This is the period when Buddhism and the northern-school *kempo*, a version of the famous *shao-lin-ssu kempo*, came to Korea from China. *Shao-lin-ssu kempo* soon became connected with the native Korean techniques and spread all over the country. Only in Silla, however, was there really enthusiastic application of *kempo* methods, because the Silla kingdom was under constant pressure from Koguryo in the north and from Paekche and its ally, Japan, in the south.

In later years the forces of Silla, using *kempo* and other combat techniques, overcame the forces of Paekche and then of Koguryo to ultimately unify the entire Korean peninsula. The combat technique in use at that time, *taiken*, was a combination of *kempo* and native Korean elements. The main features of both fused to produce a widely popular hand technique, quite different from the earlier head, elbow, and foot techniques.

When Silla fell, the Koryo period began (918–1392 A.D.), and the nation as a whole adopted the Silla fondness for the martial arts. A so-called Koryo-period martial system developed. The whole country had been unified under Silla, and the Koryo dynasty ushered in a golden age for the Korean peninsula. During this period, ceramics, as well as other cultural aspects of Korean life, achieved a high state of refinement. From the Koryo *taiken* techniques, combinations arose to make up the so-called Eighteen Techniques, which, when further differentiated produced the so-called Thirty-six Techniques. Even today, the people of Korea use these techniques, originating in the ancient Koryo period, but now known as *chabi*. *Chabi* matches are not infrequent today.

The Yi revolt brought about the ruin of the kingdom of Koryo, and the establishment of the Yi dynasty (1392–1910) meant a serious and rapid decline for Korean martial arts. The Yi unified their domain and, in doing so, surpressed all martial arts because of the danger of rebellion. Many of the famous warriors ended up in prison. Of course, when the martial arts of a nation decline, that country must weaken. It is only natural that when Toyotomi Hideyoshi invaded Korea, the seven long years of war that ensued should leave the nation in desolation. Not only was the country itself in ruin, but the very spirit of the people withered away. Korean martial arts, in a moribund state for 500 years under the Yi dynasty, perished completely with Japanese control of the nation in this century.

b. *chakuriki*

The word, *chakuriki* (*cha-rywk* in Korean), literally borrowed strength, has a great psychological and mystical significance for the Korean people. Though the word itself indicates taking strength from some other source and adding it to a man's natural strength, it actually means increasing your bodily power through medicines, artificial devises, and training. We feel that it is particularly appropriate to introduce this subject in this section because of its common points with the martial arts and with Zen discipline.

Chakuriki is an intense training method. It makes things that seem impossible to ordinary common sense possible by seeking out the real ultimate limits of human strength. There are three training methods involved in *chakuriki* spiritual, medicinal, and physical.

(*1*) *spiritual* chakuriki

In this method the trainee secludes himself in the depths of the forest or the mountains, his own natural training hall, and seeks stability of both mind and body. He offers prayers to his god in the dead of night, he subjects himself to the pummeling of the waters of a waterfall, and he sits erect at the base of a cliff to discipline his body. He practices the *in* breathing method, a breathing so quiet that the exhaled air would not cause a thread to flutter. He becomes absorbed in meditations that bring unity to his soul and that lead him into the Zen world of impassivity. He reaches a stage of unity with the great spirit, where his eyes no longer see and where he is one with the universe that bears him. In sleeping and eating, and in many other respects, this is a life exactly like that of the animals. The trainee reverts to a natural man. Some who have followed this ascetic discipline have said that during their periods of meditation a completely different world would suddenly unroll before their eyes. They would see all the delicacies of land and sea spread at their feet, a brocaded bed would glitter before them, and fairies and beautiful women would flatter and cajole them. The spirit would run berserk, and only enormous spiritual labor could drive away the delusions from the soul. In addition there would be the battle with sleepiness. For several days the trainee cannot sleep, then he must train himself to sleep very soundly for a very brief time, without dreaming. There is nothing more difficult to do, but once a person has mastered this technique, when he is sleepy, in a mere ten or twenty minutes of good sound sleep, he can quickly recover regardless of how fatigued he had been. For a period of time he will stop eating. Of course, from the beginning of this life in the wilderness, the trainee will have lived in abstinence on only raw foods. He will take the mountain leaves, rich in growth-giving hormones, and he will eat raw soy beans, rich in fat and protein, berries from the trees and plants, and raw rice, rich in starch, together with pine needles. He will become part of the way of nature. His hair will grow long and ragged; his skin will be torn; and when he is lonely he will murmer to the gentle pines and fly to the distant sky to be with his close companions, the clouds. When he has reached this stage, he will be on terms of family-like friendship with the foxes and the monkeys. His skin will have grown accustomed to the winter cold so that he will sleep on top of the snow. His eyesight will become keen and his sense of smell so sharp that he will be able to recognize an odor two kilometers away, and his wonderful sense of intuition will warn him if a plant is poisonous or if there is danger nearby.

Spiritual *chakuriki*, by developing an outstanding spiritual power and a physical strength like that of the animals, makes of man something like the ancient Sphinx with the face of a man and the body of a lion.

(*2*) *medicinal* chakuriki

Sometimes we take medicines to develop strength in the body. The medicines are tonics and the medicinal *chakuriki* is a technique that depends on the four-thousand-year-old Chinese medical system. In simple terms we can say that Chinese medicine originated from the ancient classical medical writings and then developed through ages of personal practice and experience. Various medicinal herbs are blended and compounded in different ways and in differing proportions into medicines that are taken either in hot water or in pills. There are instances in which poisons are used in a variety of compounds in Chinese medicines, but the other medicines with which the poisonous substances are blended cancel out the harmfulness of the poisons.

The characteristic feature of Chinese medicine is that it acts generally throughout the entire body rather than as a local remedy. Usually the medicine is used on the skin to stimulate cellular rejuvenation, to promote resistance to bacteria and disease, and to develop a body strong enough to keep sickness from gaining a foothold. Though medicinal *chakuriki* that employs high-quality medicines is a blessing to the body's over-all strength, it is not entirely essential.

(*3*) *physical* chakuriki

This training to develop a strong flexible body and to polish one's martial-art techniques involves rolling over huge boulders, running up mountainside with heavy objects on one's shoulders, swinging from branch to branch in trees like a monkey, leaping about over large stones, or freely swinging a one-hundred-pound hammer front and back and right and left.

To the men of old, who trained for military arts with bows, swords, and spears, and were able to down an ox, a heavy sword or a long spear was as light as a pair of chopsticks. Their bow was fast enough to fell a flying bird, their swords could bring to earth an enemy as fast as lighting, and their astounding technique made a spear seem to be a living thing. Their submitting themselves to the plummeting waters of a waterfall for the sake of

spiritual unification reveals indivisible connections between this physical training and the spiritual training we mentioned earlier. These men spent many long years, despite wind and rain, to develop themselves into preeminent warriors, and the techniques they mastered are very nearly divine. In any training, whether this borrowed-strength type or not, discipline gives brilliant results.

3. The Ryukyu Islands

a. from China to the Ryukyu Islands

To tell the story of how the people of the Ryukyu Islands took *kempo* from China, added their own special touch to it, and transformed it into something completely new, would require a separate volume. Even the Okinawan karate masters have no clear record as to when *kempo* actually came into their country. It is possible that one Sakugawa of the city of Shuri travelled to China for the purpose of bringing *kempo* back to his home country. It is also possible that the warriors who accompanied an envoy to the Ryukyus from the Chinese court taught *kempo* to the people of Shuri and its neighbourhood and that it was then passed down through the ages. If the warriors accompanying the envoys of the Ming court Ason, or Iwai, or Waishin, brought *kempo* to the Ryukyus, the date would be about four hundred years ago. If Sakugawa imported it, it would be about two hundred years ago. At any rate, the *kempo* that came from China was not the original version of *shao-lin-ssu kempo*.

Chinese military might was at its peak in the Han period and gradually weakend through the Sui, T'ang, Sung, and Ming periods. In the Ming period the decline of the Chinese people makes its first appearance. Even under these conditions, however, Chinese *kempo* remained popular. Though, when the Japanese military leader Toyotomi Hideyoshi made his expedition to Korea he possessed an infinitely more powerful force than the Korean, his defeat began at Heiho Castle after the arrival in Korea of a Ming general. From then on, Hideyoshi had no recourse but retreat, like the ebbing tide, to the southern tip of the Korean peninsula. Even the mighty Kato Kiyomasa met with fierce fighting at Urusan Castle in Korea. Though the weapons that defeated the powerful Japanese army were Chinese clubs and swords, the methods used were a continuation of the flow of development of *kempo*. Even though China was waning when the Ming warriors, men trained in the same school as those who fought in Korea, brought *kempo* to the Ryukyu Islands, doubtless a great deal of martial skill still remained.

b. Okinawa-*te*

The inhabitants of the Ryukyus did not receive the original style *shao-lin-ssu kempo*. They assimilated a number of Chinese *kempo* techniques at one time, added their own individual skills, and developed a characteristic Okinawa karate, or Okinawa-*te*, as it is known in the Ryukyus. Perhaps this is because the Chinese warriors did not go about teaching *kempo* seriously by opening training halls, but limited themselves to a little instruction in their spare time. Contrary to what we might expect, this played an important part in the growth of Ryukyu karate, because it gave the people an opportunity to express their individuality and creative talent freely. Chinese *kempo* had become coarse and formalized because it lost its connection with Zen meditation, but the people of the Ryukyus added morality to it and transformed it into their version of karate.

Though *shao-lin-ssu kempo* and Okinawa karate resemble each other at first glance, they are actually quite different. By this time, karate was no longer the same thing as the original *kempo*.

The people of Okinawa use the simple word *te* (hand) in place of the Japanese word karate. The word karate is today written with characters that mean empty (*kara*) hand (*te*), but when the art came into Japan from Okinawa it was written with the characters for T'ang-period China, *kara* plus *te*.

4. Development in Japan

The karate master Gichin Funakoshi introduced Okinawa karate into Japan in 1923. Later, in 1929, Kenwa Mabuni began teaching karate in the Osaka and Kyoto areas, and Chojun Miyagi devoted himself to spreading the teaching of the art. Mabuni s school of karate is called the Shito school, while Miyagi's is called the Goju school.

Okinawa karate developed into the true way of karate after it had passed into Japan. It is true that the Okinawans purged the crudeness from Ming *kempo* and added morality to it, but a different psychology was needed to develop karate further into a doctrine. It was the Okinawans who brought karate to Japan, and today a great many of them are still teaching here. Since these teachers came to Japan, however, there has been great interest in qualitative changes. The men who first brought Okinawa-*te* to Japan attempted to combine it with

the Japanese spirit. The Japanese students, too, welcomed karate as both traditional Okinawan and as a Japanese martial art. Before the introduction of karate, there were tens of types of martial arts practiced in Japan, all of which were based on the classic hand-to-hand combat, sumo.

A Korean priest named Doncho, who traded in millstones and was teaching the Japanese the use of powdered grains for food, introduced sumo. Later the ancient Japanese sumo came into contact with *kempo* imported from China and changed to become today's sumo, jujutsu, and other modern Japanese martial arts.

The success of the Emperor Jimmu's expedition to the east in the fifth century B.C. seems to verify the tradition that there was *kempo* in Japan before the introduction of sumo, because at that time the only weapon available was the bow, and when the Japanese warriors came into close fighting with their enemies, they must have had to use hand combat. This ancient Japanese hand-to-hand combat, under the influence of *kempo* from the continent, altered and refined its techniques and gradually lost its original form to blend with the other martial arts. These techniques lost their unified form and there seems, at a glance, to have been nothing like karate in Japan at that time.

The immediate spreading of karate all over Japan, once it had come in from Okinawa, gave rise to the mistaken notion that karate existed in Okinawa and not in Japan at all. Okinawan karate was made to fit the Japanese spirit so that it could become a Japanese karate, but this does not mean that karate was a completely unknown transplant. Karate, in an earlier form, existed in Japan, and the Okinawan variety served to give new life to something that had been temporarily forgotten.

CHAPTER

21 schools and formal exercises

1. Schools

It is difficult to classify karate methods because various people hold various opinions about karate schools. Gichin Funakoshi, the man who introduced Okinawan karate into Japan, once told us that there is no limit to classifying the schools of karate. He remarked that it was just as in the cases of judo and kendo where the names of the masters of a large number of training halls became the names of a large number of different schools. This diversity goes farther than just the main schools of karate. In the very teaching of the techniques, there are as many variations as there are instructors, and with interpretations, there are ten shadings of meaning for every ten individuals doing the interpreting.

Another early introducer of karate, Kenwa Mabuni, said that the notion of this and that school in karate came from outsiders. The names of karate schools did not come from the so-called schools themselves.

Certainly, in Japan's karate world of today the number of training halls that have opened and then given their names to teaching methods and in turn to "schools" of karate or the number of karate schools christened by outsiders would run to 75. Listing all these names here would be meaningless. We would, on the other hand, like to speak of karate schools in more basic terms, that is not merely the schools that have arisen around the names of various people, but the certain schools that actually have a bearing on the historic development of karate.

Chinese boxing (*kempo*), centered on the methods of the *shao-lin-ssu*, which we mentioned to some extent in the preceding section, spread to the surrounding areas and varied somewhat according to the climatic and geographic conditions of the location in which it was practiced. In the northern mountainous belt of China, where life depended on traveling either on horseback or on foot, it is natural that the lower half of the body should be more highly developed and that techniques should have centered around the feet. This northern method, featuring kicks and very accurate movements, was one of the most important large schools from which karate grew.

When *shao-lin-ssu* boxing traveled to the south of China, it found there a country of plains watered by many rivers, where, of course, boats provided the principal transportation method. In such conditions, it is natural that the upper half of the body, the part used most in rowing a boat, should develop better and that boxing should center around the thrusts. In other words, in the south a second great boxing school, which con-

centrated on hand fighting techniques, grew up.

These two great schools of Chinese boxing gave birth to many of the karate formal exercises. Though a teacher would pass these forms on to his students, it is completely conceivable that these students could have studied under more than one teacher and could have blended the instructions of all of them. In addition, as the boxing teachers and pupils went from country to country, they doubtless assimilated any suitable features related to the natural surroundings of the country they were in and so altered the formal exercises they passed on to others.

When karate entered Okinawa, three districts in that country were noted for eminent warriors, the Shuri district, the Naha district, and the Tomari district. Karate, or merely *te*, as it was then known, merely attached itself to these districts to form three karate schools, the *Shuri-te*, the *Naha-te*, and the *Tomari-te*. When karate came into Japan, all of these were lumped together and called simply *Okinawa-te*. We have already explained in Chapter One how *Okinawa-te* came to be called karate.

Though in Japan there are a number of so-called schools named for the names of individual teachers or for their training methods, if we consider the question in the light of historical development, we see that there really are only two major schools and that these lead back to Chinese boxing as it varied from North China to South China. In conclusion, we would like to note that the northern school gave rise to accuracy of movement, whereas the southern tended to harden the body and concentrate on strength. Training methods at the Oyama training hall are a composite of both these two main streams of karate thought.

2. Formal Exercises

The karate formal exercises known today number thirty, and if we add to these the variations and derivatives, the total rises to seventy. The methods of executing the exercises vary from school to school. Just when the karate scene became flooded with different schools, so the schools themselves freely altered the formal exercises and put them into a state of chaos. When the Japanese people unified karate they chose only those techniques necessary for basic training and contrived to combine them. Some of the names of the formal exercises are difficult to put into understandable modern-day Japanese, because some of them derive from the names of famous Okinawan warriors, some of them are related to ancient Chinese history, and some are associated with the movements of certain animals. Though perhaps we should modernize these names and make them easier to understand, it is also, perhaps, worthwhile to give some thought to preserving the ancient tradition. On the other hand, when the terms used become so obscure that we have no idea what they mean, it is time to revise.

The basic karate formal exercises are something as near to karate scriptures as we can come. Repeated training in the basic exercises makes it possible to express freely in motion any of the other more advanced ones. The basic exercises are also useful in actual practice. In cases of expediency, combined formal exercises make a fine counterattack against an opponent.

The formal exercises are made up of the following three principle elements:

a. technical method variations
b. inhalation and exhalation
c. weight distribution

By technical method variation we mean that within one exercise there are a number of varieties of technical methods employed. By mutually relating these technical methods we can produce variations in the exercises themselves.

By inhalation and exhalation we mean proper breath control, a very important karate point, without which the formal exercises would fall apart and the techniques would be ineffectual. There are five methods of controlled breathing:

a. long inhalation and long exhalation
b. long inhalation and short exhalation
c. short inhalation and long exhalation
d. short inhalation and short exhalation
e. combinations of the preceding method in sequences a and b, a and c, a and d, b and c, b and d, c and d

Short inhalation does not refer to the amount of breath you take in, but rather to taking in a chest full of air in a very short time. We combine breathing methods and the formal exercises any number of ways, as we noted in the section on the *tensho* (see Chapter Eight).

Weight distribution refers to always maintaining bodily stability by shifting the body's weight during the performance of the formal exercises. Without this stability, proper movements are impossible, and any technique you might attempt will fail. Smoothness in executing the movements comes with practice.

There is no rhyme or reason in lining up here a list of all thirty of the formal-exercise categories. In the present book we have included for basic use the *taikyoku* I–III and, for more advanced use,

the *tensho*. In the earlier *What is Karate?* we included for basic use the *pin-an* I–V, *saiha*, and the *seienchin*.

The *pin-an* is easy to learn, is rich in variations, and contains all of the basic positions and techniques. If the beginner simply begins training in *pin-an* I and goes on to master them all through V, he will find that they will be very useful in ordinary self-defense.

The combination of the *taikyoku* and the *pin-an* makes a fine basic set for beginners as it is a concentration of the thrusts and blocks.

The *tensho* is the most indispensable of the advanced techniques. It is a basic illustration of the definition of karate, derived from Chinese *kempo*, as a technique of circles based on points. Gichin Funakoshi also introduced a number of other formal exercises the names of which you may want to know: the *bassai*, *kanku*, *empi*, *jutte*, *hangetsu*, *tekki*, *jion*, *gankaku*, and the *ten-no-kata*.

In conclusion we would like to offer a quotation on the formal exercises and on pertinent schools of karate from the sayings of Kenwa Mabuni.

> "The most important thing in karate is the formal exercises. Within them all of the defense and offense techniques are woven together. For this reason we must know perfectly their analytical significance, and we must practice them correctly.
>
> Though there may be those who think that it is all right to ignore the formal exercises themselves and practice only the practice fighting, an analytical product of the exercises, this attitude will never lead to real karate progress.
>
> This is because the thrusts and blocks—the offensive and defensive techniques—have thousands of variations, all of which it would be impossible to use in mere practice fights. Plenty of proper training in the karate formal exercises will be a good foundation for effective actions in any situation.
>
> Training in the formal exercises alone, however, is not enough for sufficient action. A variety of types of training is needed to make the movements of the feet and hands strong and lively. In addition, one must learn to change positions and shift rapidly or he will come up short in a real situation.
>
> One or two formal exercises is all a person needs if he practices them properly and to the point that they become his own. The other exercises then will serve for study or for reference. However broad a person's experience, it is useless without depth. Regardless of how many formal exercises a person may know, if his training in them is insufficient, they will be useless. Learn properly and drill thoroughly in two or three forms and when the time comes to use them, without your being conscious of it, they will be more effective than you could have thought. Another point on which we must lay special stress is proper training. If your training methods are incorrect it makes no difference how many practice fights you participate in or how many stones and boards you attempt to break because your bad habits will bring failure.
>
> Though it is true that the formal exercises are a most important part of karate, it does not do to neglet the practice fighting and the training in breaking stones and boards, etc. The way to truly effective karate is to avoid idleness and practice seriously with the idea that the formal exercises are fifty percent of your work and the remainder of your training is the other fifty percent."

CHAPTER

22 karate and the martial arts

1. The Birth of the Martial Arts

What need has Man of martial techniques? Of course, the martial arts arose from the needs of combat, but they have surpassed combat and developed into a useful element in spiritual refinement. Though the martial arts are generally associated with fighting, if we analyse the Chinese character *bu* with which the word martial arts (*budo*) is written, we see that it really means a type of fortitude, a stalwart standing up to the enemy.

Human nature prefers love and peace to war. The law of the survival of the fittest belongs to the jungles and the animal kingdom. In the primitive communal societies of Man, peace was the ruling factor. If we examine the ways of life of the

primitive peoples of New Guinea and other islands, even today, we can see that this is so. One settlement lives in peace with its own people and with its neighboring settlements. Although it is true that there are fights at times, these are not aggressive wars and rarely go beyond the bounds of self-defense. In such societies, examples of forcing one's own will on other people for the sake of extending one's own power are fairly unusual. Warfare and strife mean only misery and unhappiness to these primitive peoples, because war, the reverse of true human nature, is only a record of the folly of Man.

In the classics we read: "The human heart rolls and tumbles and in doing so changes to finally become a human heart."

The principal meaning of this delightful passage is that the human heart is a constantly changing thing. Though such inconstancy has its bad features, in this case the meaning is a good one because as the heart changes it undergoes various vicissitudes and transforms itself. On the other hand, constant change means instability which, in turn, makes survival impossible. At the bottom of this constant flux, there must be a center of equilibrium to serve as a stabilizer. This stabilizer must be supported on a column, as it were, of wisdom. Wisdom is generally associated with culture, and though it easy to think that wisdom is nothing but culture, this is a mistaken notion. Manly fortitude must be joined to culture for real wisdom.

Carlyle says that humanity must have war. In Japanese there is a saying that a man who stands astride the road will have seven enemies. The manner of expression is different, and perhaps the aims of the two remarks are somewhat at variance, but essentially both claim that man and war are inseparable. Death and danger are also a part of the human condition, and Man's enemies are not only other people. He is surrounded by dangers of traffic accidents, falls from buildings, robbery and injury from street gangs, all of which make life little different from that of the jungle. The martial arts are a means of protection from these disasters. The martial arts are nearly passive and do not exceed the uses of self-defence. Their purpose is use against aggressive enemies.

2. The Martial Arts of the Sixth Sense

As everyone knows, the five human senses are sight, sound, smell, taste, and touch. Through the sense of sight, of course, we are able to appreciate paintings, colors, sculpture, and everything we can perceive through the eyes. The sense of sound lets us hear music, the spoken word, and all the other sounds of our world. Through our sense of smell we are aware of the various odors around us. The five tastes, salty, sweet, bitter, sour, and astringent, have no artistic applications, but they give us the enjoyment of the table and the cup. Our sense of touch tells us when things are soft, hard, hot, cold, rough, or smooth.

Beyond these five, there is yet another, a sixth sense which is the sense that takes the material and recollections gathered by the other five senses and, through application of suppositional cause and effect, gives rise to the process of logical reasoning. We call this sixth sense perception or intuition. The first five senses enable us to rationally receive impressions of the phenomena of the outside world. The sixth sense, on the other hand, is not a direct thing, it is a spiritual and metaphysical perception and, as such, is essential to the martial arts.

Though progress in the martial arts depends to some extent on experience, it is impossible to explain its more subtle content verbally. One must approach the inner meaning of the martial arts through the metaphysical workings of the sixth sense. In addition, since this inner meaning is a metaphysical matter, it is something that one must master himself. The Japanese word for this inner meaning is *gokui*, the *goku* of which means an extreme limit. This does not pertain to the mastery of the external forms; however, it is related to the spirit of the techniques. Methods of grasping the meaning of this spirit, of course, vary greatly with the individual.

Once a famous master of the military arts, Miyamoto Musashi, while making a journey in connection with martial discipline, was approaching a castle town in the Chugoku region of Japan. He saw coming near him in the distance another warrior, and from observing the man's gait and his posture alone, he recognized him immediately as another famous martial arts master, Yagyu Jubei, the greatest master of his time of the Japanese art of sword fighting and the founder of the Yagyu school of swordsmanship. Yagyu, also, observed the gait and posture of the man approaching and knew at once that it must be Miyamoto Musashi. The two men passed, each pretending not to know who the other was. When they were separated a little, they both turned back. Their eyes met and Yagyu said, "Are you not Miyamoto Musashi?" To which Miyamoto replied, "I am. And are you not Yagyu Jubei?"

The two men came closer to each other and exchanged their first courteous greetings. They then went into a teahouse where, as they sat drinking tea, they said very little and communicated spiritually with each other through their eyes.

After a little while, the two men turned to a nearby board for the game *go* and began to play. The men's methods of playing the game varied a good deal, but their skills were equally matched. As each carefully observed the other's strengths in the game, through the spirit of the game, he was able to spy out the other's strengths with the sword. The two men understood at that point that Miyamoto Musashi said in his heart to his opponent that he considered the game pointless, and that Yagyu Jubei, in his own heart, assented. The two men stood up from their seats, left the teahouse, and after a single bow, continued, each on his own way. Using their sixth senses, these two men conversed, appraised each others skills, and came to realize that there would be no point in a match between them. When great artists or great philosophers meet, contrary to the general expectation, they are likely to be reticent, because people who have reached an inner truth have no need of idle chat.

It is completely possible for an artist who has arrived at inner meanings to become a great master of the military arts. Conversely, a great master of the military arts who has progressed to a stage of enlightenment can become a great artist. A man whose sixth sense is dull, whatever he may choose to do, will never succeed. This sixth sense is similar to what is called feminine intuition, a touch of which is needed, even in men, for success.

3. The Martial Arts of Great Valor

The master of the military arts is constantly contemplating death. A match is decided by one deadly blow. To think of oneself as living is to die before the opponent. To overcome the opponent, one must first discard his concern for self. To cut to the opponent's flesh, one must have his own skin cut, to smash the opponent's bones, one must be cut to the flesh, to take the opponent's life, one must have his own bones broken.

In *Sun-tzu*, the Chou-dynasty work on the martial arts, we read, "The ultimate good lies not in winning a hundred battles but in overcoming a man or an army without a conflict." On the surface, this passage would seem to contradict what we have been saying about abandoning concern for self in order to win, or about delivering death by supplying one's own death. What the *Sun-tzu* is really teaching, however, is that before a real battle the valor that a knowledge of certain death brings is essential. This valor is more important in overcoming a man or an army without fighting than it is in cases where actual fighting is involved. It must, of course, be backed up with real physical strength. It was because Miyamoto Musashi and Yagyu Jubei could infer that between them this valor was on an equal level that they did not need to engage in combat.

This attitude, prevalent in the schools of unarmed combat, is the spiritual center of karate.

4. Karate's Innermost Meaning

The inner value of the martial arts definitely does not involve the necessity of instruction in supernatural power. Because this inner meaning itself is a kind of supernatural power and is obtained through mystical means, there is no need for any conscious study. As we said before, this inner truth comes about through a fostering of the sixth sense depending on the accumulation of direct experiences through the basic five senses. The karate master who has attained the inner truth is stronger than the masters of all the other martial arts because he has no need to rely on such weapons as swords or pistols. Though a man who depends on a weapon is strong while he holds it in his hands, when it is gone, he is as weak and ineffectual as a child. A man who is rendered helpless because his opponent holds a weapon is not a karate master.

A karate master must not fight with outlaws, but should rather avoid them. If, however, a fight, though with a man of villainous character, begins, he must stand and face it. The *Sun-tzu* says, "If we know the other man and know ourselves, there is no fear in a hundred battles. If we do not know the other man, but know ourselves, the odds are even. If we know neither the other man nor ourselves, there is danger in a hundred battles."

This refers, of course, to a combat with a man of abilities, not to one with a scoundrel.

To become a proficient karate master, first learn the techniques and the methods, then refine your spirit. This is a point on which karate and Zen are inseparably linked.

CHAPTER 23

relation to zen

1. Karate is Zen

We often hear it said that karate is the original source of all the other martial arts. If this sounds somewhat unreasonable, we can certainly say that karate is the most powerful of the martial arts. In fact, none of the others can get the better of karate in unarmed fighting. Karate is this powerful because it transforms the entire body into a weapon and because it gives rise to a miraculous power, with which nothing is impossible. Power, however, is not all there is to karate. The karate of strength is a part of a limitless and majestically profound world. If we compare the whole world of karate to an iceberg, power is only the comparatively small part that floats above the surface of the sea. Ranging beneath the pinnacle of the iceberg is the vast world of karate, which must be known to know karate's real meaning. Strength, however, does not just materialize from nowhere, the training of the body to the limits of possibility must be a conscious act.

Of course we have had the burning desire to be strong, never to lose to anyone, and to try our strength to its utmost. However, if we had adhered only to our desire for strength to the exclusion of everything else, we probably would not be as strong as we are today.

In many countries around the world, the question, "What is Zen?" often turns up. Usually we answer that Zen is karate and that karate is Zen. This usually leaves the person who asked stupified. We deny the objection that Zen is difficult to understand and that only Oriental people can grasp its meaning. Zen is not extremely difficult; it is a universal world that anyone can understand. Right now, in this very place, take a minute and try to understand it with us. If you are standing, that is all right, because seated Zen meditation is augmented by a standing meditation. Concentrate on sincerity and on unifying your spirit. Forget yourself, forget your enemies, forget winning and losing, and when you have done so, you will be in the spiritually unified state that is called *mu*, or nothingness, in Zen. When you have spiritually reached the state of impassivity you will have entered a corner of the Zen world of *mu*. We can reach this stage of impassivity whether we are eating or working. When one is writing or when one is working at a lathe, if he works with enthusiasm but forgets that he is actually working, he has achieved a state of Zen. Of course this state extends beyond just the people of the Orient. Workers and artists everywhere work in a state much like this everyday. The mysteries and esoteric philosophical elements of Zen that are difficult for the ordinary man to grasp can be laid at the door of the founding philosophers of Zen. Zen should be an intimate world closely attached to daily life.

2. Spiritual Unification and the State of Impassivity

When an artist is pouring all of his soul into a work he achieves the Zen state of impassivity. When a follower of the military arts is concentrating all of his soul on purging his heart of evil, he too has achieved the Zen stage of impassivity or nothingness.

The maxim, "one spirit to cleave a stone," comes from an old story that once there lived in China a master of the bow and arrow, who subjected himself to rigorous disciplines both day and night so that he could truly master his techniques. One night in autumn, when the harvest moon was bright in the sky, he went out deep into the mountains and chose a spot unknown to anyone to practice with his bow and arrows. His arrows whirring into the air made the only sound in the abyss-like silence of the forest.

Suddenly, on a stony crag up ahead something moved very stealthily. There, in a shadow, something crouched ready to spring up any second. Something waited to kill. A tiger!

The cat growled deeply, his white tusks gleaming in the moonlight, his body tensed for the spring.

The man swiftly drew an arrow, put it in his bow, aimed at the tiger's head, and let fly. The arrow whizzed through the air and hit the tiger right in the spot where the man had aimed. The man returned to his home.

On the following day he said to himself, "By

all rights, I should have killed a tiger last night. The moon was bright, but I couldn't see for certain in the shadow of the trees. Still, my arm is sure. I think I'll go and see just what kind of tiger it was." He returned to the spot where he had practiced the night before, but there was neither hide nor hair of any tiger. "Where has the carcass gone?" thought the man. He assumed that someone must have come and dragged it away. On a little closer inspection, he saw that an arrow was stuck deep in a stone in the crag nearby. When he checked, he found that it was indeed the same arrow he had fired the night before. Then he realized that there had not been any tiger at all; what he had taken for a tiger had really been only the large craggy rock. The arrow had penetrated to the very heart of the stone, because, at the very instant the man saw, or thought he saw, a tiger, all of his spirit was immediately concentrated in the arrow, which he let fly with greater force than ever before. This is what the maxim means by oneness of spirit that cleaves stones. We see in this story an example of the emergence of a strength that overcomes the impossible when one enters the Zen realm of nothingness by concentrating his entire soul on one thing.

Zen is something that communicates from soul to soul. It cannot be expressed in words. Spiritual unification requires no words and no theories. All one need do is concentrate his spirit on one thing. A warrior on the field of battle has no time to theorize. He must concentrate his whole soul on what he is doing and dedicate himself to his own death. Even if it is not a battlefield, if one confronts a single enemy, the man with the soul that is in disorder is bound to lose. A man must face any enemy with a unified spiritual condition. Even in Japanese swordsmanship, the aim is not killing. The idea is that once a person has entered the realm of nothingness in the Zen sense, he has approached the inner meaning of the martial art. The same, of course, is true in karate.

Progress in Zen is impossible without impassivity. Even the most accomplished performer of the formal exercises and basic karate techniques will find that, in actual combat, if he lacks Zen impassivity, his techniques become mere useless formalizations, no better than dancing.

3. Mastery of the Instant

In Japan, the school of swordsmanship called *mugairyu*, considers the notion that the way of the sword and the way of Zen are the same thing, a "continuous beaded curtain." The image is drawn from the resemblance of a waterfall to a beaded curtain in that both are made up of countless minute particles—in the one case the beads and in the other droplets of water—yet both represent a continuous whole. For the swordsman and for the practitioner of Zen, life is made up of countless instances, much as the waterfall or the beaded curtain are made up of countless particles. Each instant in life is filled with soul. Concentrating the soul in any given instant enriches the content of that instant. Right now, this very instant is one's life, it is one's self, but it immediately becomes the past, and another second, another life and self come to take its place. The connected flow of all these individual instants creates what we call the whole of life.

The Buddhist faith teaches that, "The Buddha rejoices throughout the ages in purification and is not pleased to rest even now." Christianity says that the "Father worketh hitherto, and I work." (John v: 17). This is not an exhortation to constant, aimless activity. It is an indication that concentration of one's soul in any given instant of life means a display of the highest in life force and the possibility of activities with really valuable results.

Though weariness, poor metabolism, and inharmonious body functions all accompany extreme old age, in many cases, this condition proceeds more from laziness and idleness than from overwork. People who never encounter anything but ease and good fortune are always tired, regardless of how much they rest and sleep. They are always in a dizzy state, as if they had slept insufficiently, though they may have really slept the clock around. The saying that a used spade shines, but standing water goes bad is very apt in this case. One author has correctly noted that a writer's head stays clearer when he writes as much as possible. The same thing applies to karate, because anyone who would learn it must remember to enrich each instant with all the life force at his command.

4. Zen's Basic Concepts

a. the nothingness of Zen

The claim that Zen is illogical is indefensible. Zen is based on the logic of Buddhist concepts and of intuition. The Zen concept of impassivity does not imply that one should not think. It rather means a union with the wider more inclusive life of the universe. The miseries and fears

that plague the human heart, mistaken ideas, revenge, ambition, agressiveness, a desire to succeed even at the cost of unhappiness to others, and jealousy, shackle and coerce human nature and ultimately lead to a profound pessimism. Zen is the discipline that cuts man away from these miseries.

In *Hagakure*, a guide book to the military disciplines, we read that one finds death in the military way. This is not the death of the flesh, and of course it is not suicide. This death means the immediate destruction of all the hateful miseries we mentioned earlier. When the soul is clean of these things it will have arrived at the Zen state of nothingness.

Nothingness, in the Zen sense, is not the opposition of existence. It is not a relative nothingness. To arrive at this nothing is to have surpassed such relativities as winning as opposed to losing or killing as opposed to being killed. Those who have achieved this state will be possessed of collosal power in both karate and in swordsmanship.

b. extinguishing the self

The extinction of egoism and the destruction of selfishness found in *Hagakure* are also found in the teachings of Christ.

"Take therefore no thought for the morrow: for the morrow shall take thought of the things of itself. Sufficient unto the day *is* the evil thereof." (MATTHEW VI: 34). "Wherefore if God doth so clothe the grass of the field, which to-day is, and tomorrow is cast into the over, shall He not much more clothe you, O ye of little faith?" (MATTHEW VI: 30). "Neither shalt thou swear by the hair of thy head, for thou canst not make one hair white or black." (MATTHEW V: 36).

In these passages Christ is teaching that man, driven by lusts, greeds, and jealousies, must purge his soul of the wickedness of selfishness and ego. The Buddha has said, "Where there is much wisdom there also is much sorrow." and Christ remarked, "For I say unto you, that except your righteousness shall exceed the righteousness of the scribes and Pharisees, ye shall in no case enter into the kingdom of heaven." (MATTHEW V: 20).

The misfortune of selection besets us in proportion to the extent to which we are stiffened by wisdom, learning, and theories. Among wise men many harbor malice.

Zen teaches us that, "Reading one hundred volumes may be of no avail. Resolutely following in the path of Buddha will lead to enlightenment." This is much the same as Christ's teaching that the Pharisees will not enter the kingdom of heaven.

For example, studying theory alone will never make anyone a good swimmer. The only way to learn to swim is to jump into the water and try. After all, the theory always comes after the practical experience.

c. austerities and act

Zen is lacking in the ordinary formalities of religion. There are no Amens and there are no Hail-Amida chants as there are in Christianity and in the Buddhist sutras. The impassive state of mind is all of Zen. Zen is salvation through self-denial and the reverse of other religions that call on other powers by invoking the names of the gods or Buddhas. The aim of both types, however, is the same: the uniting with the greater life of the whole universe. One enters the Zen realm of impassivity through religious austerities. In Christianity the same end results from prayers to God and in Buddhism from conversion into a Buddha.

In the early Kamakura period (1185–1333), there was a famous Japanese priest named Honen, who taught that rigorous discipline and scholarship are unnecessary and that all that one needs to attain salvation is to incant the six Chinese characters that make up the Hail Amida, (*Namu Amida Butsu*). The sect that grew up around these teachings, the Jodoshu, or Pure Land sect, spread most widely among the women and the common people.

One of the followers of this sect, Shinran, was a really remarkable man. He had previously been barred from the priesthood because he was married, ate meat, and was accounted a man of the world. Honen, not only approved of Shinran's way, but also protected him from abuse. The new sect that developed around Shinran was called the *Jodoshinshu*, or True Pure Land sect. Though both of these sects became focal points for a great deal of persecution, they resisted bravely and achieved prosperity. The *Jodoshinshu* today leads the Japanese Buddhist world.

Shinran said that even if the teachings of his master Honen should, by mistake, lead him to Hell, he would not recant them. With one heart and in prayers to the Buddha, he was true to his faith. To devote one's whole being to faith is one method of joining with the larger life.

The Bible says, "Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind." (MATTHEW XXII: 37) Salvation lies in undoubting devotion to your faith. This

contrition of heart is the psychological death of which the *Hagakure* speaks.

The Zen priest Dogen says, "It cannot be said in words. When I set my soul and body free, forget them, and enter the Buddha's house to follow his laws, I find enlightenment."

This is certainly very close to what Christianity teaches. We are opposed to fencing in the religious world and disputing about it. There are limits to human strength. When all of that strength is used up and there is a piling up of rigorous disciplines, the body becomes exhausted, but we must surpass this condition. It is in that instant in which we can or cannot overcome exhaustion that we have the chance to achieve unity with the greater life. Once you have conquered human weariness, your power will surge upward, and you will have achieved the realm of superhuman strength at which you aimed. In both religious faith and in the martial arts, the important thing is to devote yourself completely. One of the most unique characteristics of Japanese martial arts is the ability of a great master of the military to be a great man of faith.

5. Methods of Mastering Zen

a. the positions

Naturally there are certain physical aspects in the Zen discipline that assist us to achieve the proper spiritual state. Before we go into these, however, we want to emphasize once again that you must rid yourself of the notion that Zen is something difficult.

To reach the state of impassivity that is zen, the most important thing is to keep the body still and quiet. There are three positions to assist us in doing this: the seated position, cross-legged seated on the floor, the standing position, and the prostrate position. Because of the recent popularity of chairs in Japan, another position has been added for use with them. All these are natural positions that promote calm in the body. Because, in the wilderness among the stones, seated Zen is the only one used, there is a tendency to regard only seated Zen as valid. This, however, is not the case. Standing Zen is not for general use because holding the position for a very long time makes the legs very tired. On the other hand, it is particularly suitable for people practicing karate. The prostrate position, because it looks lazy, is good for places where no one can see you, but if people are looking on, it is a little difficult. Nevertheless, if we were to confine the positions to only the sitting and standing ones, sick people would have no way of practicing Zen. Zen for sitting in chairs is designed for people, like drivers, who must spend their entire working day in the driver's seat on for those from countries that universally use chairs for sitting. These people can comfortably practice Zen in their living rooms or studies if they are seated in chairs.

Though all of these variations are perfectly valid, the fundamental Zen position is seated Zen. This type is related to the very genesis of Zen. Since man is a thinking animal and has the power of reasoning, he is capable of higher activities than the other animals. For his best effort, man must concentrate his reasoning power; this requires spiritual unification. When he has unified his spirit, he will be capable of things beyond ordinary human power and, in moments of inspiration, will be able to make great discoveries and inventions. Zen creates the conditions for the moment of inspiration. Zen also creates the conditions in which man can surpass the limitations of the flesh and enter a realm that is more nearly divine. To lead one's own powers of consciousness into the Zen world, long hours of preparation in spiritual unification are necessary. One who is proficient in Zen, can enter the state of impassivity in a few seconds, but because a beginner requires much more time, for him the seated Zen position is the most suitable.

Though the prostrate Zen position is really for the sick, when you have gotten into bed at night and are ready to sleep, using this position and meditating you will be able to enter the Zen state. In standing Zen, it is not necessary to remain standing in one spot because you can achieve the state of impassivity while walking in the mountains or while riding on a train. The man in his office, the invalid in his bed, the soldier lying face down on the field of battle waiting for his enemies, anyone can practice Zen anywhere and at any time. The position and the place are not controlling factors. All one needs is a little space and a certain attitude, and Zen is within his powers.

b. how to practice Zen

If the beginner will perform Zen in the following manner he will be on the right track. The explanation is for seated Zen, but all of the other positions use the same procedure.

1. At first, choose a quiet place. When you are more proficient you will be able to practice Zen anywhere, while walking or even while riding a train.

2. Be sure that you are rested and have had enough sleep.
3. Avoid times when you are hungry, when you have overeaten, or when you have been drinking.
4. Make sure your body is clean.
5. Stretch the upper half of your body upwards and tense your abdomen.
6. Sit with your legs crossed like a Turk, the left foot on top of the right thigh. This position resembles those of seated statues of the Buddha.
7. Put both hands together in your lap with the palms facing up.
8. Stretch your upper torso, and let your shoulders relax.
9. Draw your hips back, and concentrate on the spot below your navel.
10. Relax the solar plexus.
11. Pull in your chin, and straighten your neck.
12. Put the tip of your tongue to the roof of your mouth.
13. Put your teeth together firmly.
14. Put your lips together naturally.
15. Draw in your lower jaw.
16. Half close your eyes. (In seated Zen, fix your eyes on a point one meter away, in standing Zen, two meters away.)
17. Slowly exhale the breath you have taken in. Repeat this two or three times, then continue to breath quietly, but in short breaths.
18. Swing the upper half of your body from right to left, gradually reducing the amplitude of the swing till you are completely motionless. Regardless of what happens, do not move your eyes, your legs, or your hands.
19. Figuratively concentrate your spirit in your left hand. These basic elements of seated Zen fall into three main categories. The position, the breathing, and spiritual concentration are the things that will lead you to Zen state of impassivity.

CHAPTER

24 rhythm

1. Points in Common with Music and the Dance

The general public would be very surprised to hear that there is an intimate connection between karate and music. Completely unmusical people are slow to advance in karate, whereas those who have studied one phase of music or another are amazingly fast. We are deeply convinced of the close connection between these two.

We know what sort of impression the general public has of karate. It is generally regarded as a technique for attacking with bare hands and fists, for averting attacks, for kicking to an opponent's vital spots, for avoiding his attacks with the feet, or for kicking an opponent to death. All the average man thinks of when he hears the word karate is this type of brutal warlike techniques. The really annoying thing is that there are far too many people who cannot understand karate as anything other than fighting. Even though we emphasize karate as a martial discipline and as the origin of many of the other martial disciplines, individuals probably will never agree and will doubtless laugh at the idea of calling karate a martial art. Addressing the idea that karate and music share common features to people with this fixed notion will produce no improvement in their understanding of karate. In all probability, the very notion of such a connection has never entered their heads.

Music is a joining together of beautiful sounds and recollections of beautiful voices, akin to rapture. It can tell us plaintive tales that satisfy the soul and bring tears to the eyes. In recent years, with the introduction of Latin rhythms and jazz beats, music has changed into something giving a pleasure that rises like flames, a feast of sounds with a touch of something almost like the pleasure of sexual excitement. Music excites human emotions, but it has no connection with martial arts. If music is related to the movements of the hands and feet and the entire body, it results in something like dance. It is this dance element that reflects in karate.

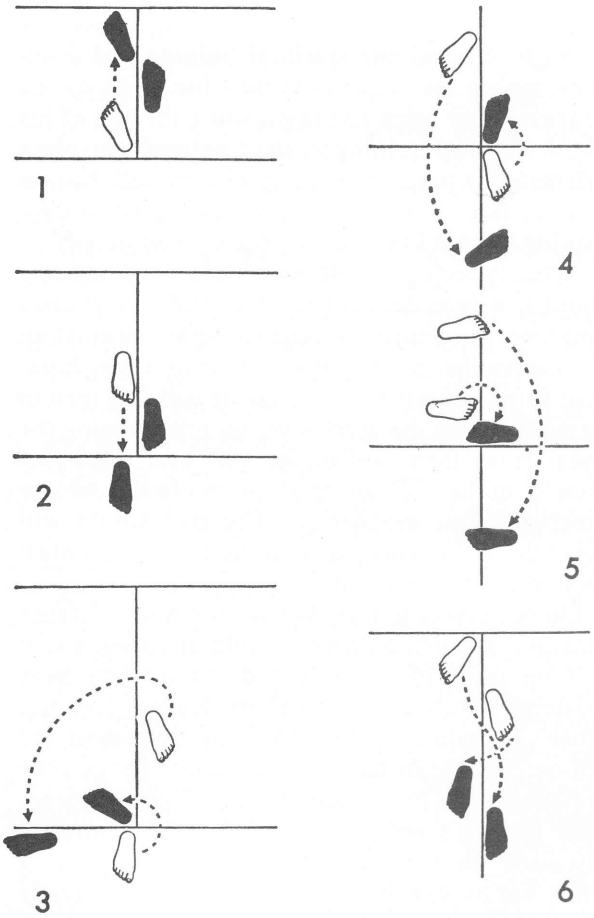
From a slightly different angle, dance and karate are intimately linked. Music and dance are indivisible; therefore, music and karate share the same spirit, as we can establish by this simple syllogism.

2. Rhythm in the Karate Foot Positions

These three, karate, the dance, and music, share

the common element of rhythm. Karate movements are perfected through rhythm, without which the movements could not exist.

For example, the various karate formal exercises consist of from twenty to seventy movements, all of which are to be executed within the space of one minute. Many motions in one minute mean that karate is too fast to be a tango or a waltz. For that matter, even the twist is not fast enough to equal this pace. Unless these karate movements are performed rhythmically they are completely impossible. The following sketches illustrate our meaning more concretely.



Pictures (1), (2), and (3) illustrate the sixth, seventh, and eighth movements in the karate formal exercise called the *taikyoku*. This is a continuation of the preceding movements. In pictures (1) and (2) we advance one step on each foot, in picture (3) we swing our left foot round in a wide arc till we are in a position facing sideways.

In picture (4) we see movement 11 of the *hangetsu* formal exercise. At this point we take a large step forward on the right foot, swinging the body to the left. The left heel remains in place, but the foot revolves slightly to the left.

No. 5, step twelve in the *jutte*, is a complete 180-degree turn from one sideways position to the opposite one with one large step on the left foot and a turn of the right foot in place.

Picture (6) shows step number 11 in the *empi*. In this movement we take an agile step forward on each foot, but in doing so we cross the left foot in front of the right.

Anyone who has ever looked at a dance instruction book will readily see that the right foot form is exactly like those in dancing.

3. Music's importance to Karate

There is a very thin line between winning and losing. Timing can change a loss to a win or *vice versa*, and it is rhythm and a musical feeling that control timing.

A nation that loves music, loves its own history. A people that create music have in that alone an outstanding characteristic. A man who loves music can make great progress in karate; a man who does not love music will never perform karate correctly. From this it follows that a man who progresses to an advanced stage in karate, loves his country, cares for the welfare of his people, and is able to make a contribution to the progress of humanity.

There is no such thing as a completely non-musical race. Each country on earth has its own individual type of dance. It is interesting that the dances of many peoples and races are linked with their representative boxing and jujutsu techniques. Iranian, Turkish, and Mongolian dancing and wrestling all show similarities. African native dancing and spear techniques are very similar. These similarities would be an interesting research topic.

In nature we see music's rhythms in the blowing of the winds, the rustling of the tree branches, the ebb and flood of the tides, and the singing of the insects in the fields.

A sense of rhythm helps us remember what tranquility can be like, and satisfies our souls so that we are able to love and understand other people and become a part of the world of nature. Those who possess a rhythmical sense will make fast headway with karate because karate does not stop at mere techniques. Karate becomes *real* karate when it involves training the spirit and refining the personality.

A person whose mastery is based on a sense of music and the dance is spiritually stable, possesses

a well-rounded personality, and has that something extra that is apparent at a glance. His mastery of karate is not technical alone, it also involves the developing and polishing of his personality through the disciplines of music and the dance. Progress in only blocking, kicking, striking and the other techniques is insufficient. Like any other artist and craftsman, the karate master must possess a deep and understanding spirit and a sense of true kindness towards his fellows. Music is the art closest to karate and the one that will be most helpful in developing the true nature of a karate master in those who undertake the study of karate.

CHAPTER 25 karate future's progress

THE REASON behind today's worldwide karate boom is doubtless its hold on contemporary Man, ruled as he is by his mechanical environment, as a method of testing the limits of naked human strength. It pleases us that, because of its connections with self-defense and health, karate appeals to a circle with interests extending beyond sports alone.

As we have had occasion to note before, maintaining karate as it should be, or determining the direction it should follow in the future, is a question replete with difficulties. We want, at this point, to take the opportunity to present a separate chapter on karate's general future, directed, of course, at karate masters, but also of interest to the beginners and to those who are studying karate now. We will be glad if, by explaining what karate really should be, not only to karate beginners but to average people all over the world, we can bring even one person to a better understanding of karate.

1. A Correct View of Karate

As we have said in the introduction to this work and in the chapter on the karate breaking techniques, a correct view of karate is absolutely essential because without it karate appears fearful and destructive, no more than a means of fighting. There are also many people, seeing karate from the outside, who think that it is only a type of calisthenics or, perhaps, even a type of dance. The common point between these two misunderstandings is undeniably the lack of a proper view of what karate really is.

Correct karate is a martial art; it is the way of karate, and it shares the common aim with judo, kendo, *aikido*, the tea ceremony, and Japanese flower arranging of cultivating through physical and spiritual training. It is also within reason to claim that karate, as the original martial art, through physical and spiritual training and discipline, makes the impossible possible, even to the unarmed, and helps one in pursuing the aim of his life. A physical training so strict naturally involves a demanding psychological training as well. Karate is a method of unifying body and spirit and of making human life at once broader and deeper.

Actually seeing something once is worth hearing about it a thousand times. If any of our readers ever have the chance to come to Japan, he must go to observe the training atmosphere at a real Japanese karate training hall. There he will find men in training who in the dead of winter are mopping the sweat from their bodies; he will hear deafening shouts, or he will see those in profound silence practicing Zen meditation. The real karate will point up to the reader to what extent the mistaken version is a profanation.

Do not expect to turn karate into a self-defense measure, a sport, a dance, or into anything useful in your daily life in only a day after you have mastered karate as a martial art. Karate, like any other art, requires time. Once you do master the self-defense karate techniques, the number of your opponents will lose its significance. You will penetrate anyone's self-confidence. We have already discussed in Chapter Eighteen the beautifying effect karate can have for women. There really is no knowing exactly how much good a correct interpretation of karate and such elements as its life-prolonging breathing methods can do for the man who practices it diligently.

We should like once more to mention the karate breaking techniques and their connection with a correct understanding of karate itself. The breaking techniques do not exist as an independent entity; they are only one training method used to further us on our road to the real meaning of karate. Learning them demands the presence of a competent instructor.

2. Karate Structure: Circle and Point

Since Gichin Funakoshi introduced karate to Japan from Okinawa, over forty-five years ago, the number of people practicing it has grown to 500,000, an indication of popularity on a level with that of judo. There is no doubt that Funakoshi is the greatest figure in Japanese karate. He was a pioneer and an innovator, but we sometimes ask ourselves whether his karate is the correct version, founded on a correct ideology. If we answer "yes," to this question, we find ourselves left with a number of doubts. These doubts have occurred not only to us personally but to any number of karate teachers all over the country. Of course, karate developed along with Man himself and received systemization at the hands of the Chinese, then the Okinawans, and later the Japanese. Today, however, is the karate, born of Chinese *kempo*, which in turn was born of an Indian combat technique, making further progress?

For instance, Chinese *kempo* is based on points and circles to which straight lines are incidental. If we take an example from the formal exercises, we see that when we take a step forward or when we kick, we move the right leg to the left front, then swing it back around in a curve to the right front. In the case of a left hand thrust, we at first move the hand to the right front, and in the middle of the motion, without making any sharp angles, we swing it to the left front. This is to say, that in all karate moves for the hands, feet, or for the entire body, the motion is centered on a point around which we make a gentle arcing move.

In standard Japanese karate today the tendency is to use the straight line and the sharp angle rather than the point and circle. Although this is pleasant to watch, it has decided weaknesses. Compared with this, the Chinese method is more physically economical and effective. Though it may appear weaker, the point and circle method is actually the more powerful of the two, and it has more advantages when you shift from one technique to another. The transferral in modern-day karate from the circular motion to the angular one may be a fatal weak point.

Attitudes toward the basic techniques also result in some strange notions. For instance, the thrust becomes, in essence, a block, and the block ceases to be something to ward off a blow and becomes an attack method. In Japanese karate, a blow from the enemy is blocked and stopped, whereas in *kempo* a blow is blocked and repelled. In addition, all the body's strength goes into the thrust, but the arm relaxes when it is withdrawn. Many of the formal exercises have been simplified on the basis of hints taken from the ways animals fight.

Because of this type of fundamental alteration in the art, in matches between modern karate men and *kempo* men, the modern karate man always comes out on the bottom. This is simply because modern Japanese karate teachers have gotten too far away from the basic idea that karate develops from points and circles. In addition, Thai boxing has had a harmful influence on modern Japanese karate teachers.

This problem makes very apparent the need to study karate from a viewpoint that takes into consideration theory, dynamics, and psychology.

As the reader goes along in his karate training, he will encounter many problems that have actually arisen because karate, as it stands today, has been turned into calisthenics. We seriously believe that had Funakoshi brought into Japan something closer to the simple *kempo* of China, instead of the calisthenics called karate that he did bring, today's karate would be stronger and more progressive.

The prime points in karate are distribution of strength and speed in the attacking techniques. The second most important thing is the basic concept of circular motions centered on points. Modern Japanese karate, by ignoring these vital elements, has become a series of calisthenics based on angular movements.

Though what we have been saying may give the reader the impression that we are lauding Chinese *kempo* to the detriment of karate, remember that we are first and always karate-minded. We do, however, realize both the good and bad points of both karate and *kempo*. The actual burden of our argument is our deep belief that karate needs seriously to return closer to it parent art, *kempo*, for rejuvenation.

We have included, in Chapter Eight, the *tensho* formal exercise and, in Chapter Three, various special techniques derived from *kempo* in the hope that our readers, through comparative study, will be of assistance in guiding karate on a proper path of future development.

3. Unification of the Schools and the Trend to Make Karate a Sport

Karate, no longer a purely Japanese art, has now become the property of students and teachers all over the world. Today when we speak of unifying karate schools, we are touching on a problem that karate men everywhere must consider. To the readers we want to emphasize the absolute superfluity

Karate men often use protective covering equipment in matches, just as Thai boxers use boxing gloves. If the fighters use this equipment, there is no need for them to pull their punches.

of paying any attention to the name of any school that might be instructing karate. In other words, karate has only one purpose, the spiritual and physical development of Man to a point as close to perfection as possible. All schools teaching true karate have this in common, and nothing else is significant. As far as schools go, all one need understand is that each person and each school have, to some extent, their own methods for pursuing the one real aim of karate. If one studies with teacher A and teacher B, it is only to be expected that each will have his own personality and his own teaching methods. The same is true of karate schools. It is just as with an historical fact. Of necessity there must be more than one understanding of it.

Though there are those who argue that this school is right and that school wrong, that this school teaches this way and the other another way, if the reader has an understanding of what karate means, the best thing is to regard all such talk as absurd and meaningless.

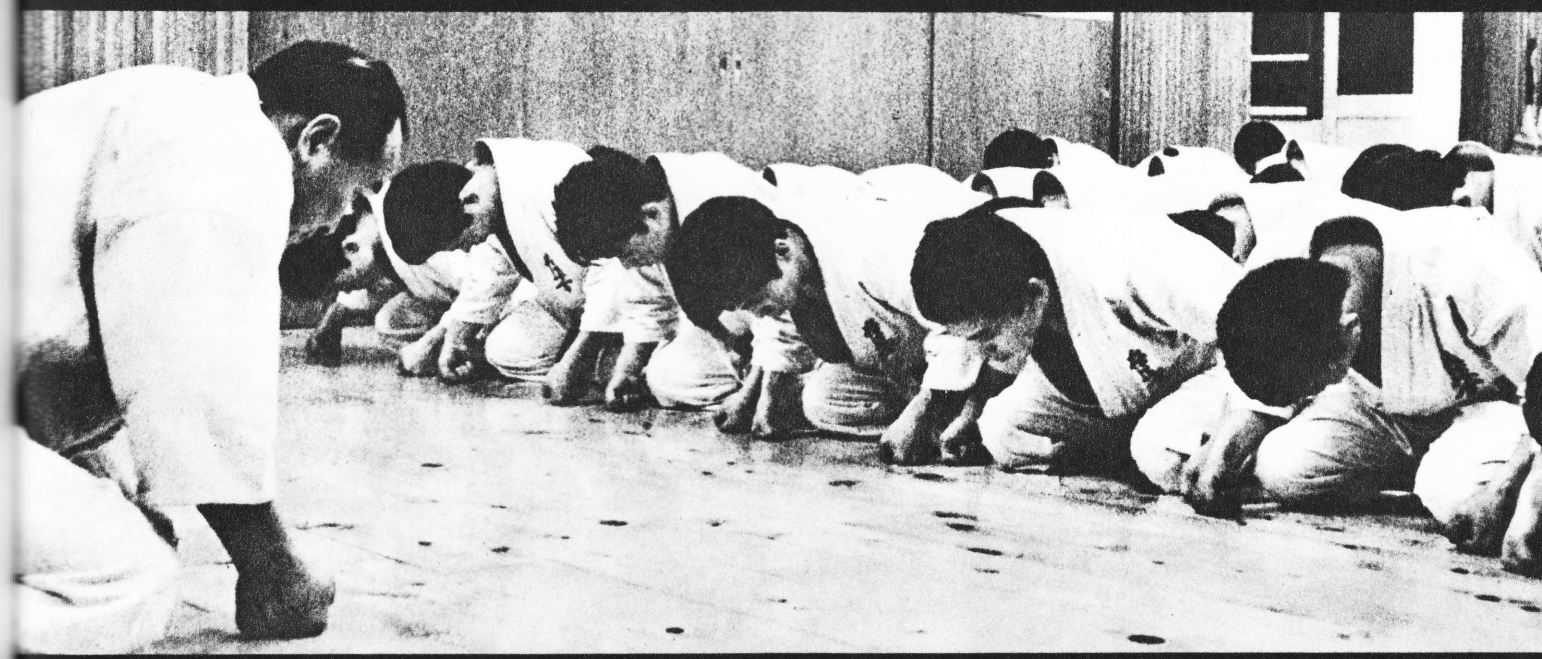
In Japan today, the condition is as far from unification of karate schools as is imaginable. Each teacher is shut-in in his own school so that mutual study and exchange of techniques is out of the question. In all the sports, matches and contests are essential to progress. Perhaps if there could be real matches among the various so-called schools of karate the present disjointed condition of the Japanese karate world could be mended and a true unity achieved.

A possible approach to the problem of unification of the schools is the idea of making karate more a sport. This is not inconsistent with the nature of the martial arts. Judo is an example of a martial art that has become a sport. In addition, Thai boxing is actually a type of karate that has become a sport where the contestants kick and thrust. The only protective equipment used is boxing gloves.

For the sport of karate, we have several sources of reference such as the protective equipment used in other sports, weight classifications and division into rounds found in boxing, and the types of rules used in Thai boxing. One of the most important factors in spreading karate throughout the world is bringing it before the public eye. Making karate a sport loved by everyone, as well as a martial art, is a fine way to achieve that end.

PART

7 APPENDIX

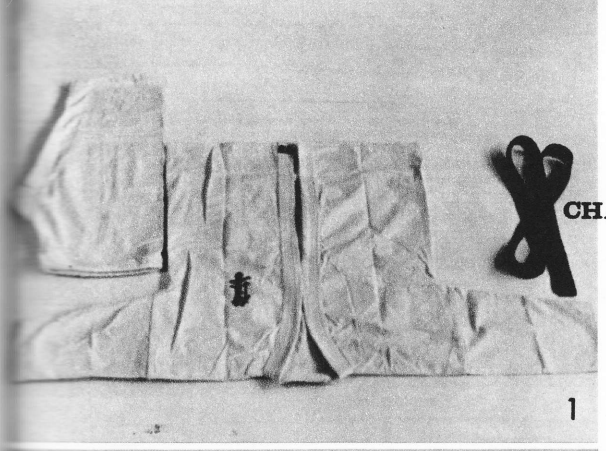


26. the practice suit and bowing procedures

27. using training equipment

28. body structure and vital points

29. the karate trainig hall



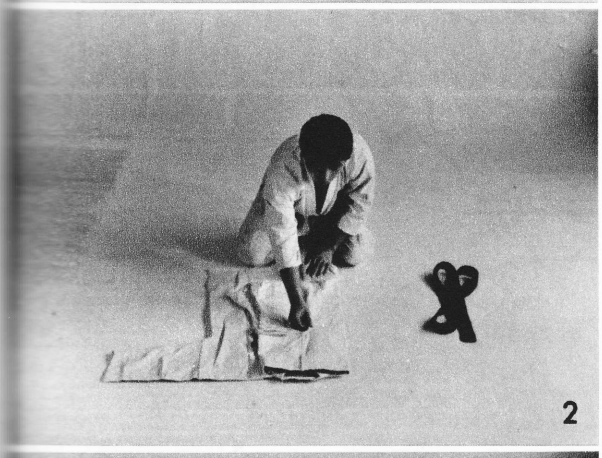
CHAPTER

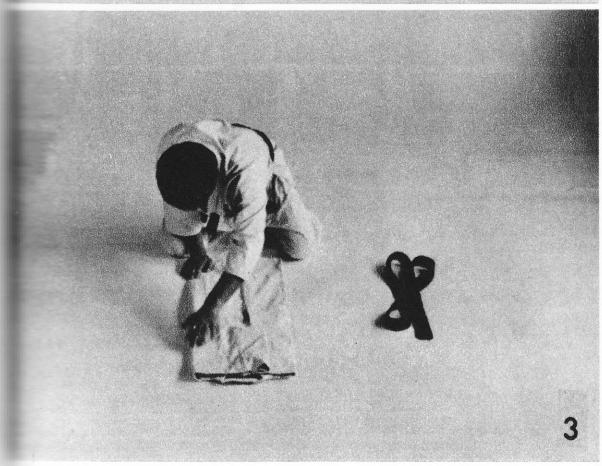
26 the practice suit and bowing procedures

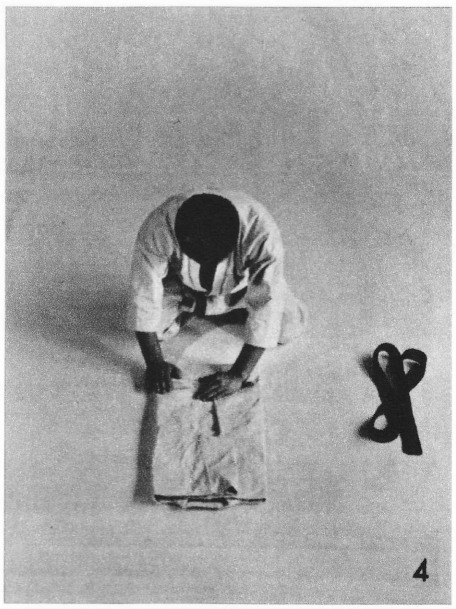
Because the practice suit is much like the soldier's battlefield equipment, anyone who practices karate should regard his practice suit with respect and affection and should always take good care of it. It is important for a karate man to value his suit just as highly as a judo man values his. Famous judo masters are said to value all of their practice suits, but particularly those that have a long history of many matches. The man who has a real fondness for karate, too, must take care of his practice suit and keep it clean. To repair a torn practice suit is no disgrace, but to wear a torn or dirty one is.

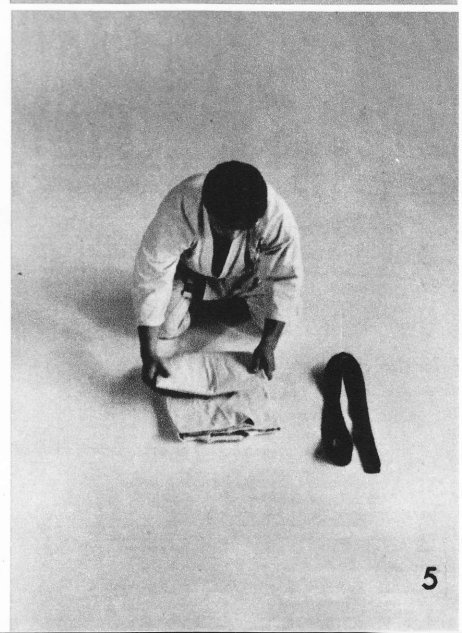
1. the proper folding of the practice suit

If, from the viewpoint of the karate master, the practice suit is important, proper folding of the suit is also. The proper folding of the practice suit is as follows.







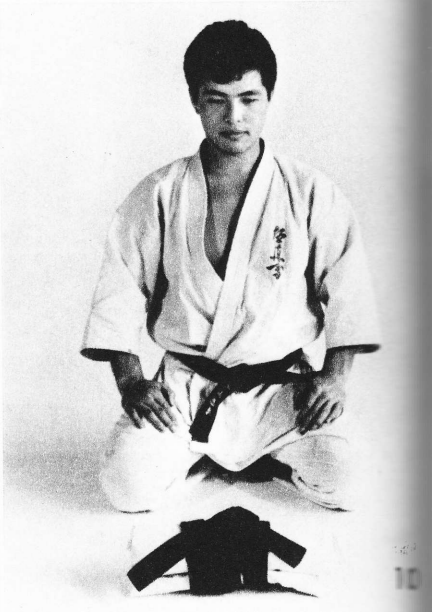


1. The practice suit consists of a jacket, trousers, and a sash.
2. Fold the trousers in half, and place them on top of the jacket; bring the right sleeve up to the left lapel.
3. Bring the left sleeve over on top of the right lapel, and fold.
4. Bring the sleeves together, and starting from the bottom either fold the long section in three or roll it up.
5. Here the suit has been folded in three.
6. Here the suit has been rolled.

7

7. When the suit has been rolled, hold it in your right hand, and pick up the sash with your left.
8. Wind the sash around the exact middle of the rolled suit.
9. When you have wound the sash, tie it.
10. The suit has now been neatly folded and tied.

8



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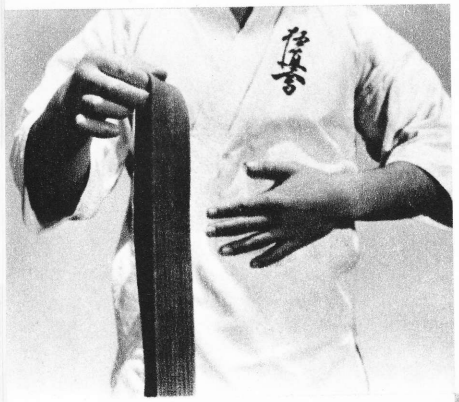
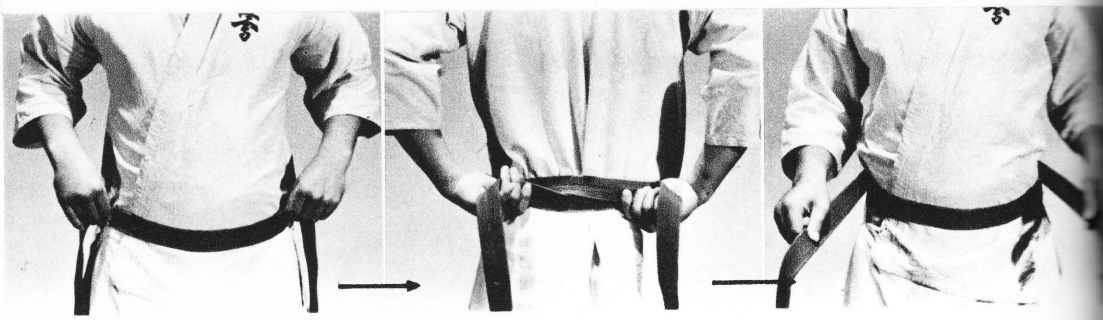


2. tying the sash

Take the sash in your right hand, and hold the mid-point just below your navel. Wind the sash around your body to form two layers and bring the ends to the front. Bring the right end under and over the left end, and tie.



3. various bowing procedures

From ancient times, the Orient has been known as "the land of bowing." We who live in the Orient lead daily lives that feature the bow and the concept that where there is a bow, there is also a bit of ceremony, where there is ceremony there is devotion, and where there is devotion there is filial piety. The manner of making the bow differs and depends on the topography, manners, and customs of the country involved. The Japanese method is said to have come from China. Of course, the Japanese bow is not merely a copy of the Chinese original but has been assimilated into the Japanese manner. We are introducing a variety of bowing methods, because just as there are many schools of karate, among those schools, the methods of bowing vary somewhat. All of these bows, of course, are based on one idea: to show respect to your opponent and to demonstrate your own humility.

Because it would take too long to relate all of the history and the particulars of bowing, we will merely introduce a number of the various bowing procedures.

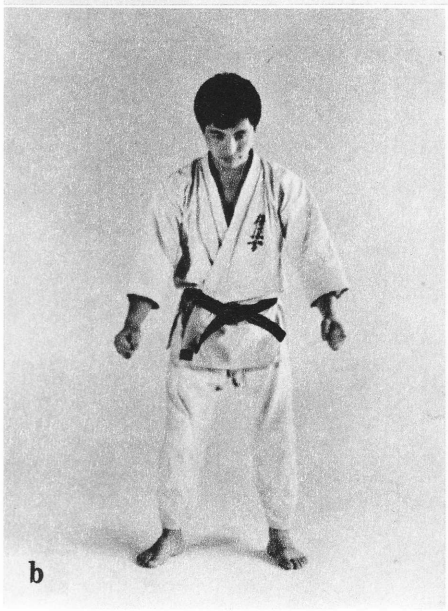
a.

Full-face bow from a kneeling position. This is one of the main karate bows. Your fists should be one fist's width away from your knees, your sight line should be at about a 45-degree angle. Only your thumb and forefinger should touch the floor. In olden days, this type of bow was used only by the samurai.

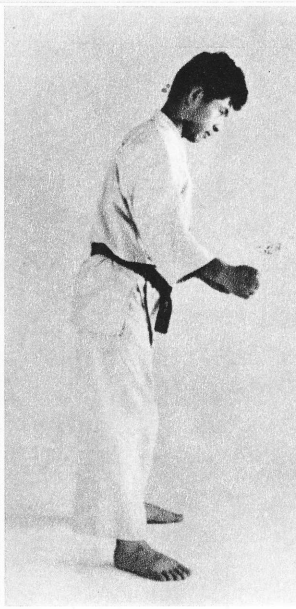
b.

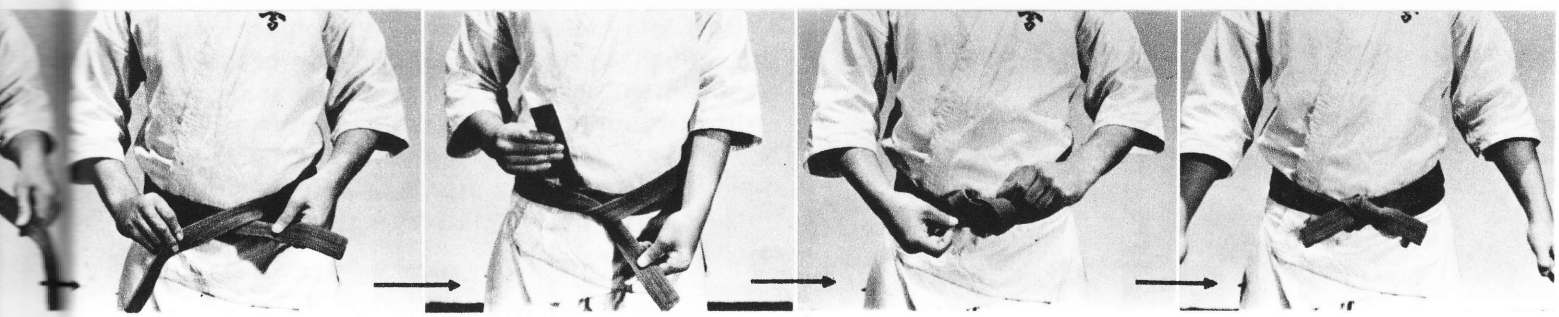
Into a bow from the preparedness stance. In karate the sight line most often used is approximately 45 degrees.

a

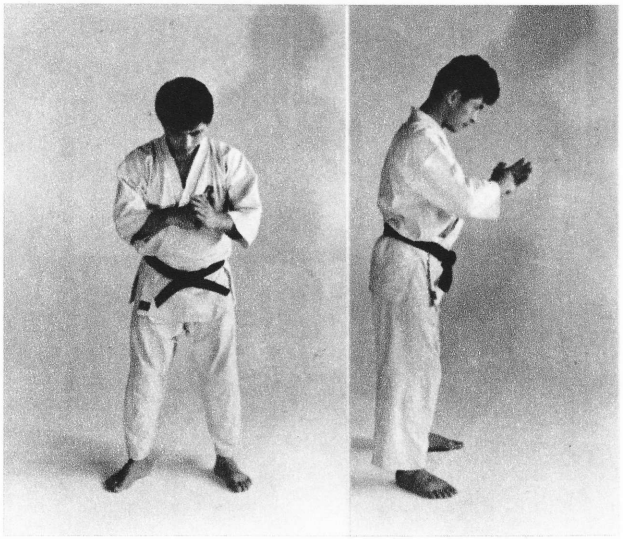


b

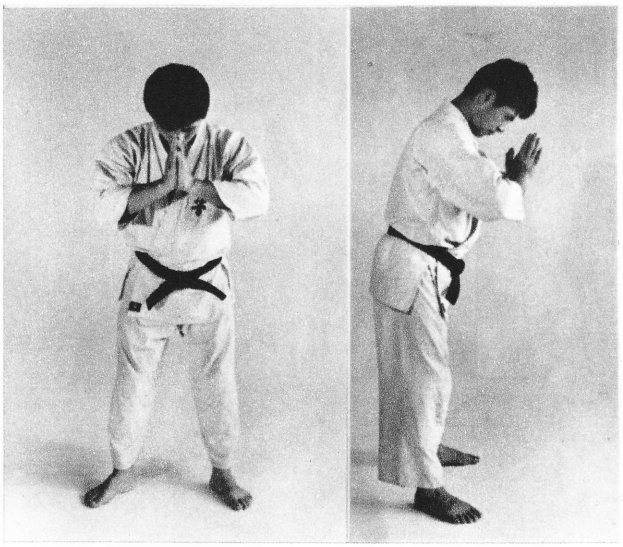




c. reference list of bows used in china

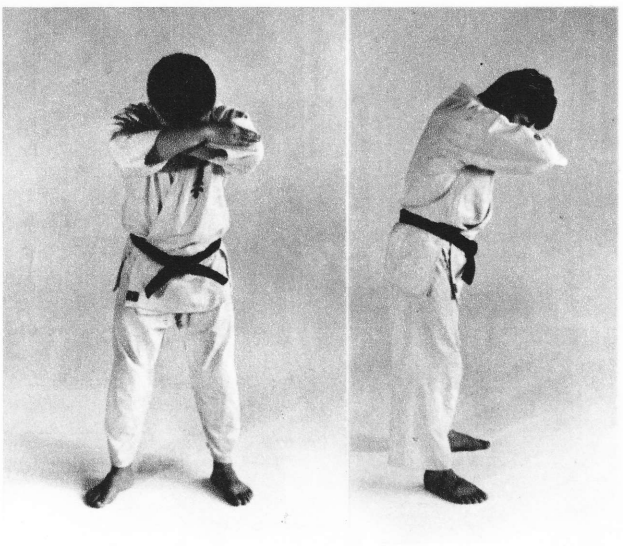


1. The *shao-lin-ssu bow* or *kempo* bow.
The right forefist is pressed into the open palm of the left hand. Fold your arms so that they are parallel to the floor. The forefist of the right hand signifies battle. This is a particularly interesting bowing procedure.



2. The bow with joined palms. This bow shows a particularly great amount of respect for your opponent and is an everyday greeting in India and China. The Chinese *kempo* method may also be used with this bow.

Aside from its respect significance, this excellent bowing method also has meaning in an assault. With your palms joined this way you can often deliver a blow to your opponent's throat or a thrust to his eyes. It is standard to hold your joined palms under your chin.



3. Bow with both arms crossed at shoulder level and brought to the forehead. This bow occurs a great deal in North China, and though it shows respect to your opponent, it is also a very warlike bow in many instances, because it is capable of rapid change in either attack or defense situations. It is a particularly interesting and fine bowing method.

CHAPTER

27 using training equipment

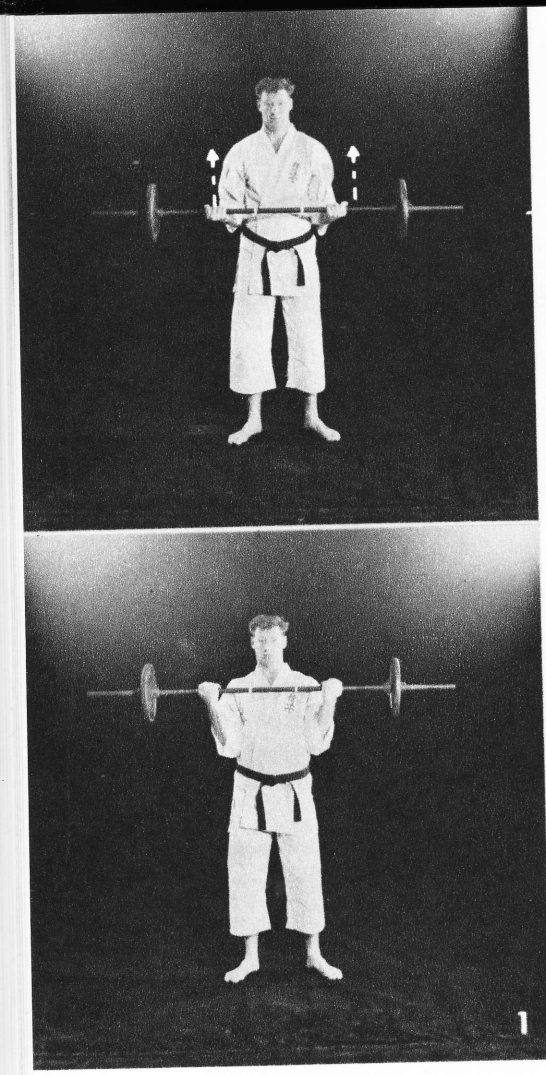
AS ALL OF OUR READERS know, barbells are useful in developing strength, and jump rope is helpful in developing speed. As we have often noted, speed and strength are two of the most vital elements in karate. While you are young, concentrate on speed and strength and not so much on technique, because as you grow older your body's strength and speed will decline, and that will be the time when techniques will be important. If, when you are young, you concentrate only on techniques to the neglect of strength and speed, you will be running up a blind alley. We repeat; while you are young, develop your strength and your speed, and devote yourself to achieving precision in the basic techniques only.

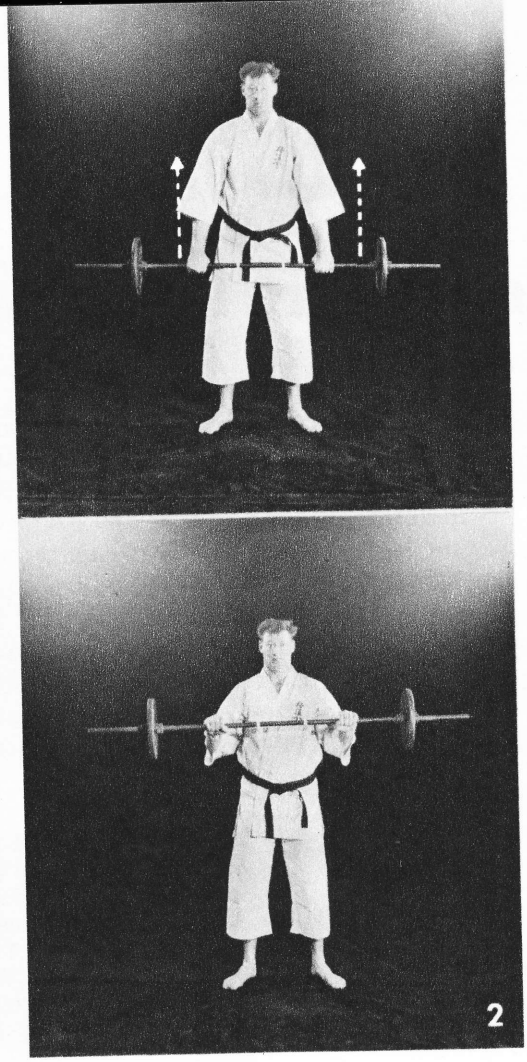
a. barbdells

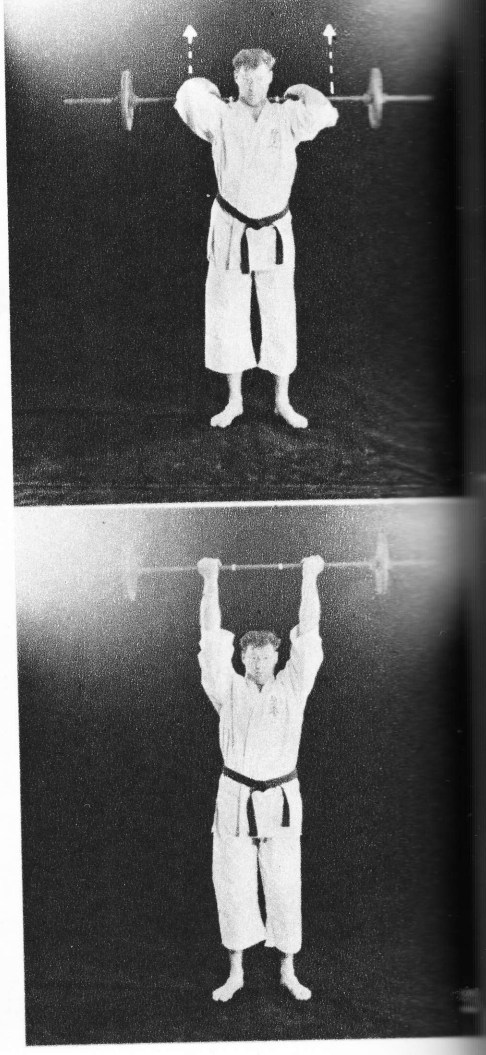
Though barbells are indispensable in developing the strength you need for karate, do not aim to develop the kind of massive bodies that professional bodybuilders have because this causes a loss of the suppleness of the muscles and a loss of speed. For every thirty minutes you practice with the barbells, spend an hour on speed-developing exercises. Do not attempt lifting very heavy weights. For karate purposes, carefully match the weights of the barbells to your own body weight.

Of the several barbell practice methods we introduce in this chapter, the exercises that develop suppleness are the most important. The bench press should play a big role in your barbell workouts.

Bench press. Lie prone on the bench, and holding the barbell as you see it done in the illustration, raise and lower it a number of times.







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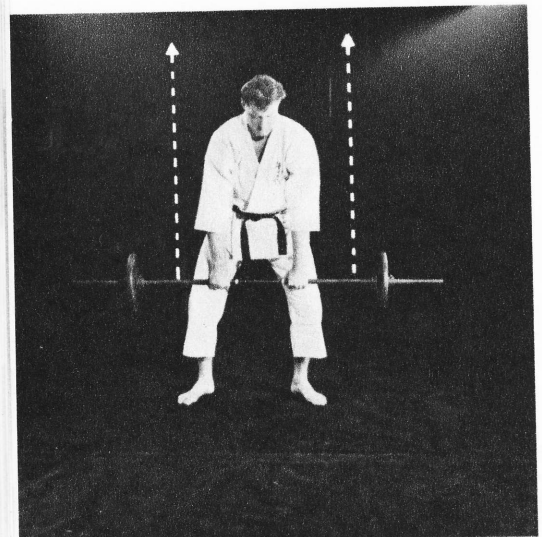

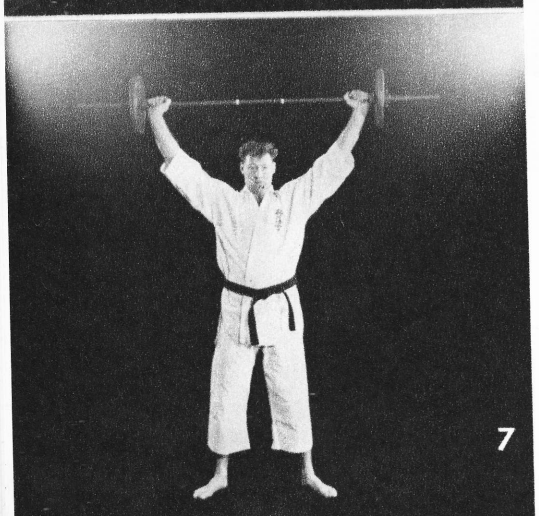
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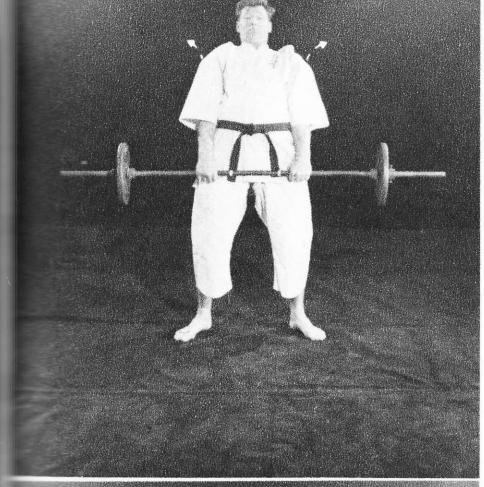
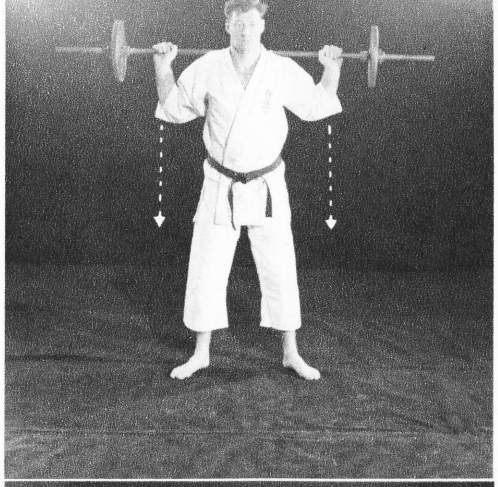
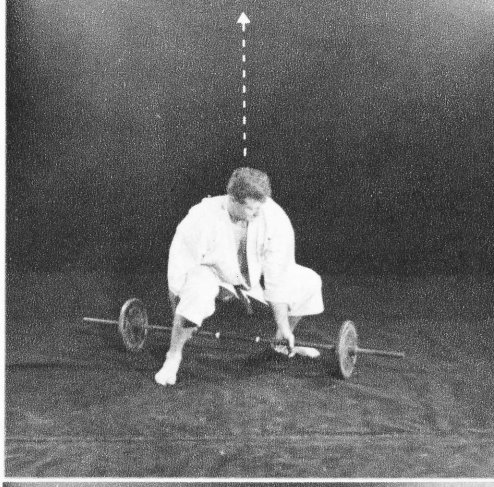
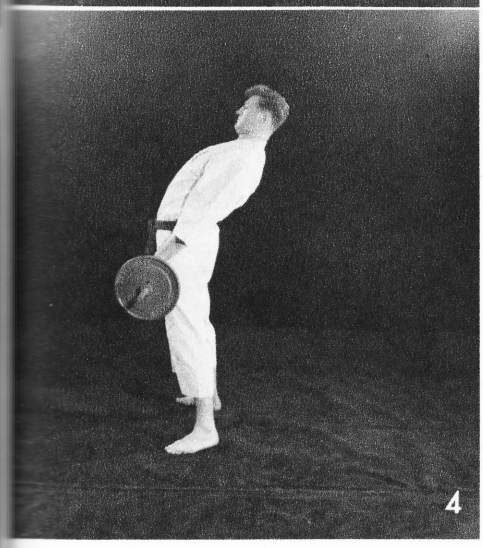
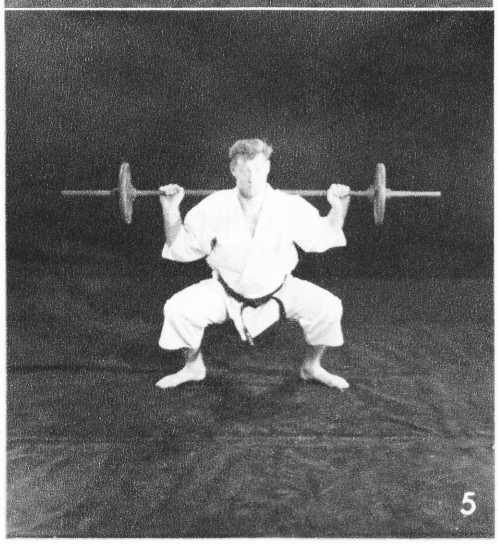
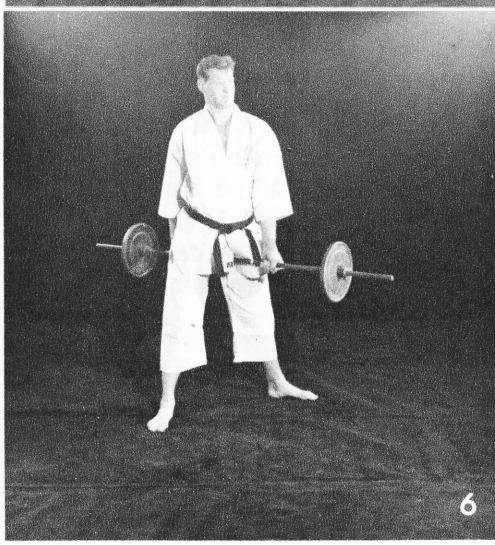




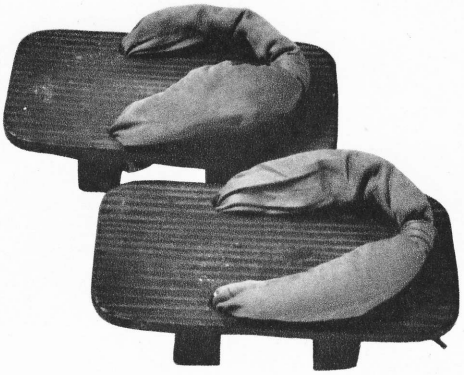






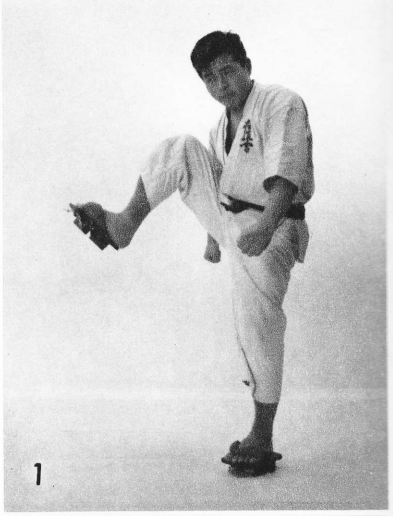


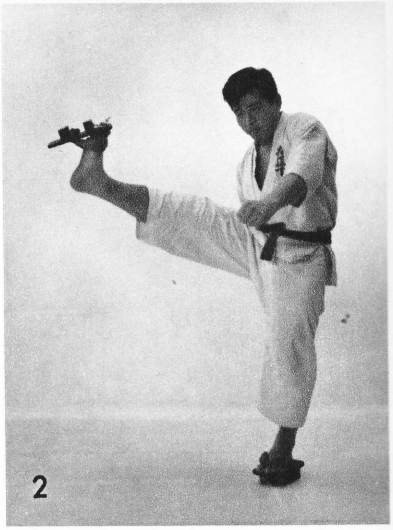
1. Underhand two-hand curl (forearm). Keep the bar level as you raise and lower it, as it is done in the illustration.
2. Overhand two-hand curl (forearm). Except for the hand position, same as 2.
3. Shoulder press (forearm and shoulders). Raise the barbell from a position on the shoulders behind the head, as you see in the illustration.
4. back exercise. Holding the barbell in both hands at arms length, lean as far back as possible.
5. squat. Holding the bar on your shoulders, as in the illustration, do deep knee-bends.
6. Straddle lift. Straddle the bar and take it in your hands as in the illustration; stand. Repeat.
7. Overhead press. Take the bar in both hands, bring it up to the chest, then over the head. Lower it and repeat.

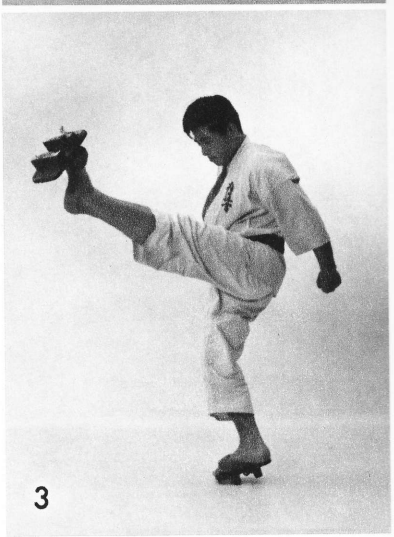


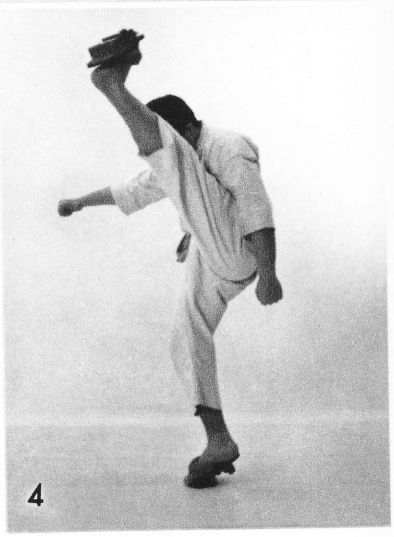
b. iron geta

It is said that, many years ago, warriors in Japan improvised an iron version of the ordinary wooden Japanese footgear, the geta, and walked around in them to strengthen their feet and legs. In karate the iron geta is used to develop strength in the legs for the kicks and, sometimes, in place of barbells. Iron geta are quite heavy, usually weighing about eight kilograms.

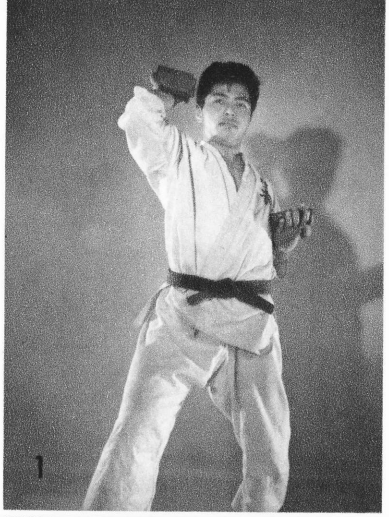


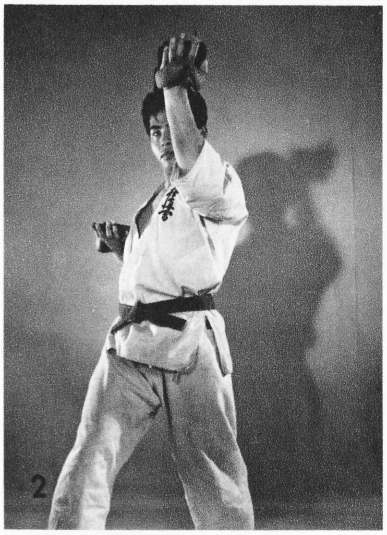


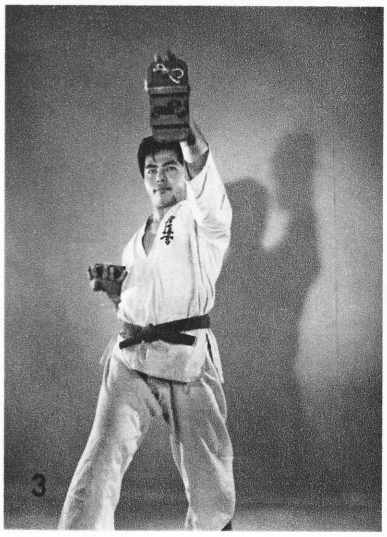


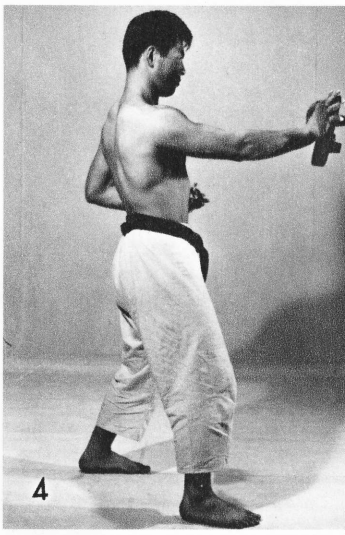


1. the knee kick.
2, 3. the front kick. Be very careful that the geta does not come flying off your foot.
4. high kick to the chin.

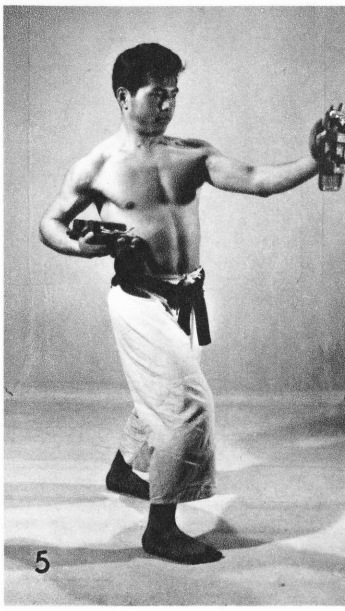


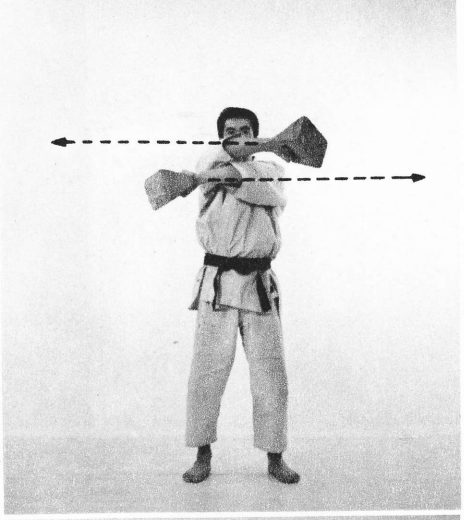


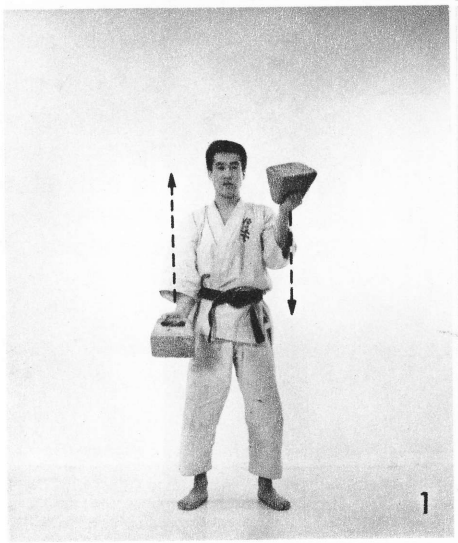


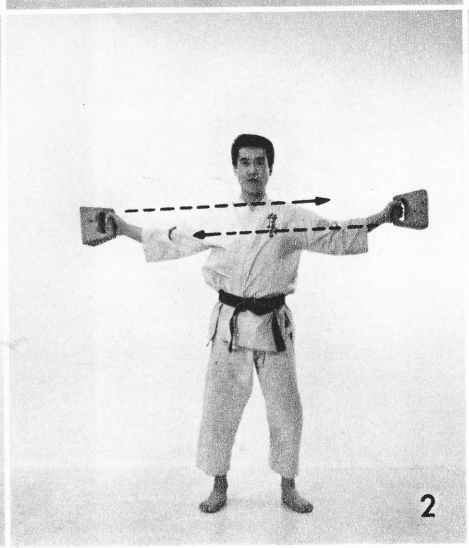


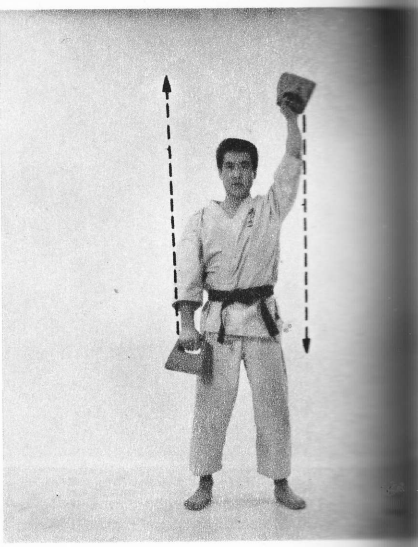
1. Holding iron geta in both hands while practicing the elbow strike.
2. Practicing the knife-hand strike to the face.
3. Practicing the palm-heel block.
4, 5. practicing the palm-heel strike.

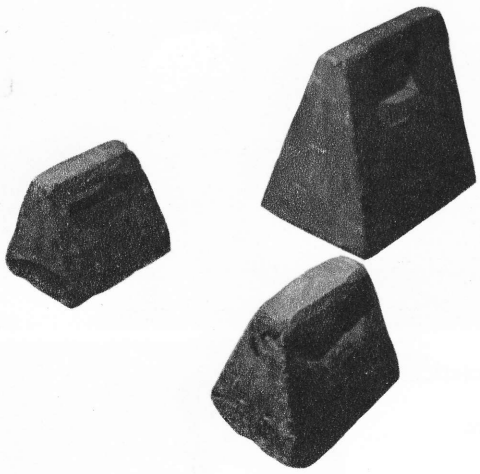










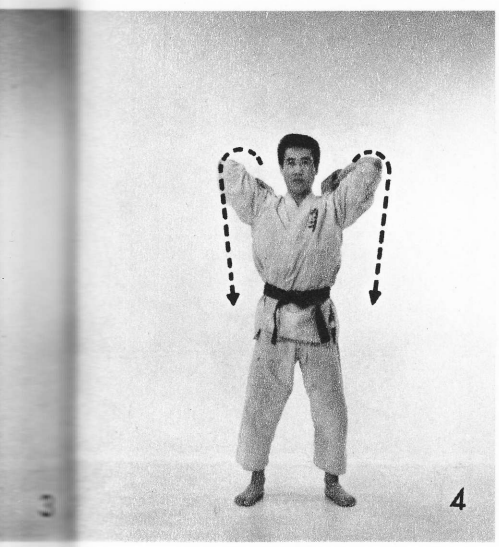


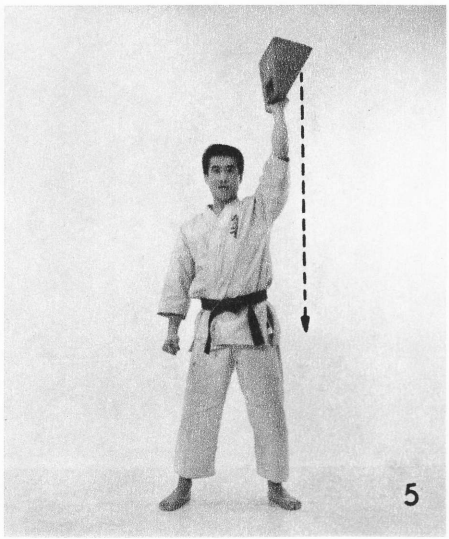
c. *chashi*

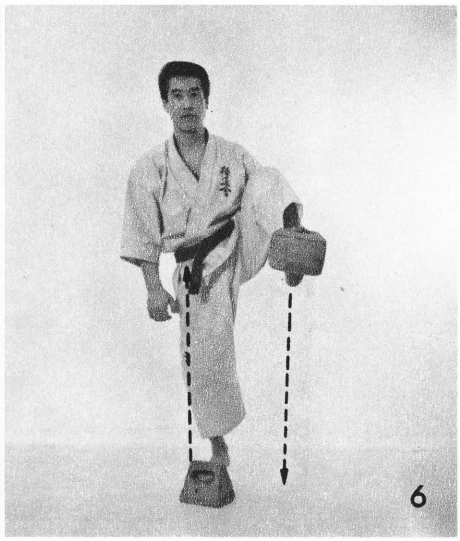
These block-like objects with handles, called *chashi*, are used in one- and two-hand exercises to strengthen the wrists and arms. Small *chashi* usually weigh about four or five kilograms; the heavier ones run to about twenty-five kilograms; and the average is about twenty kilograms. The small *chashi* are used as dumbbells. They are useful in exercising the back and side muscles, the deltoids, and the wrists.

Chashi, a Chinese practice tool, were formerly of iron. Though today the cement ones are more common, the iron ones are often more effective. The characteristic feature of the *chashi* is that they help develop excellent grip power since you can get a hold on them with all five fingers.

1. forearm exercise.
2. holding the *chashi* and extending the arms to either side to develop the chest.
3. alternate overhead lifts to develop the wrists.
4. holding *chashi* in both hands and swinging them behind the neck to develop the arms.
5. one-arm raise to strengthen the arm.
6. knee-kick practice with *chashi* on each foot to strengthen the legs.



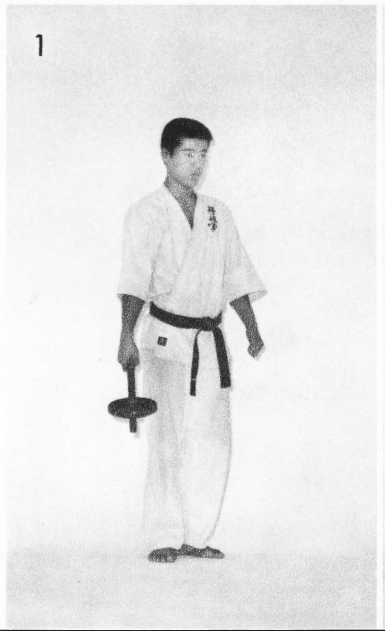


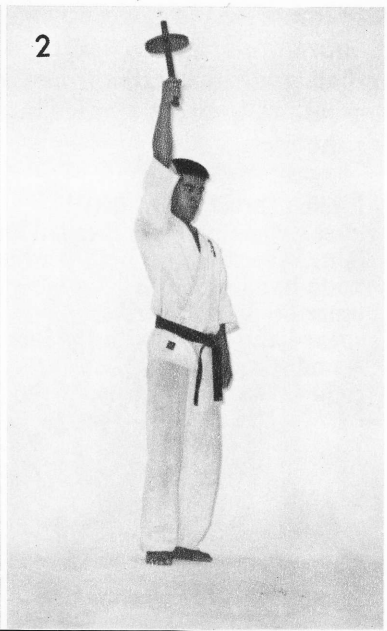


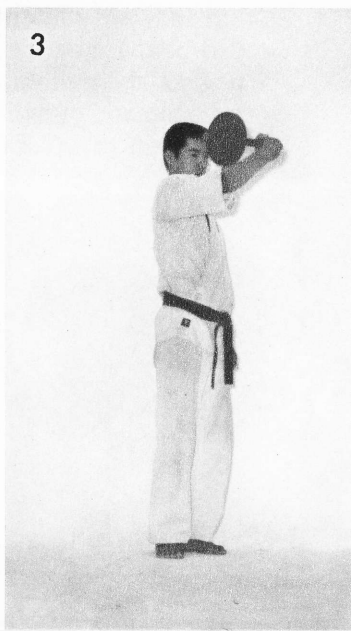
d. long-handle *chashi*

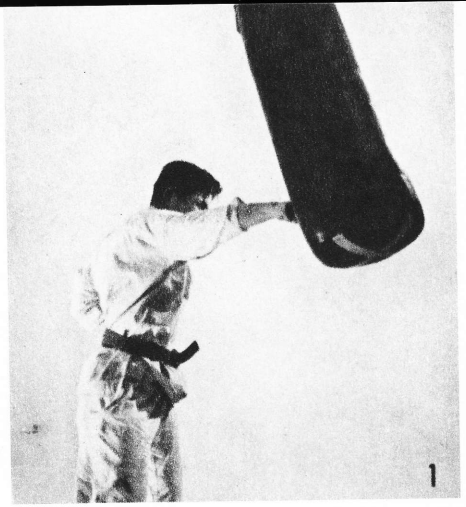
In ancient times, the long-handle *chashi*, also a Chinese exercise tool, were made by putting a hole in a stone and fixing a handle to it. Today they are largely of cement or iron and, like the barbells, are used to strengthen the arms. Each exercise should be repeated more than thirty times for it to be effective.

1. holding the *chashi* in the right hand.
2. raising the *chashi* with the right hand. This exercise develops the muscles of the forearm.
3. swinging a small *chashi* from right to left to develop the wrist.









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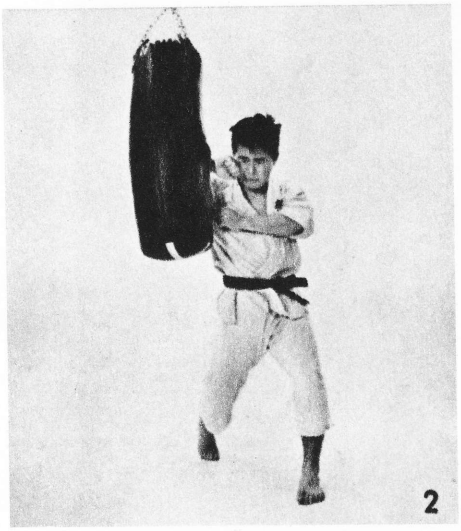

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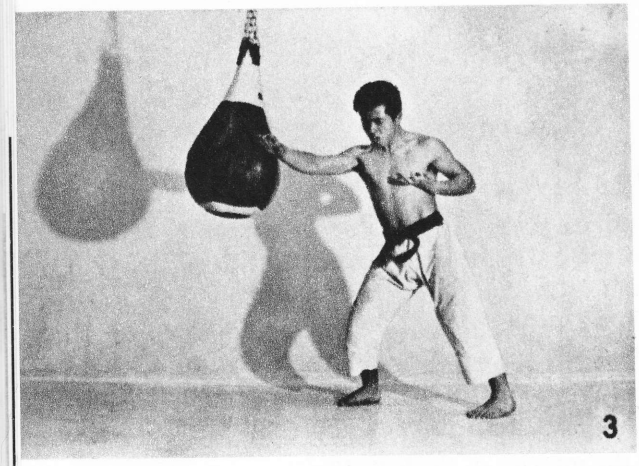

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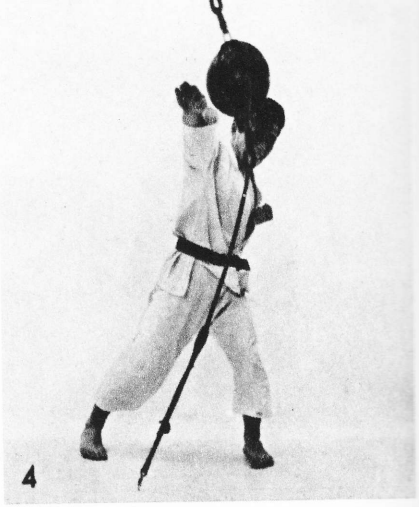

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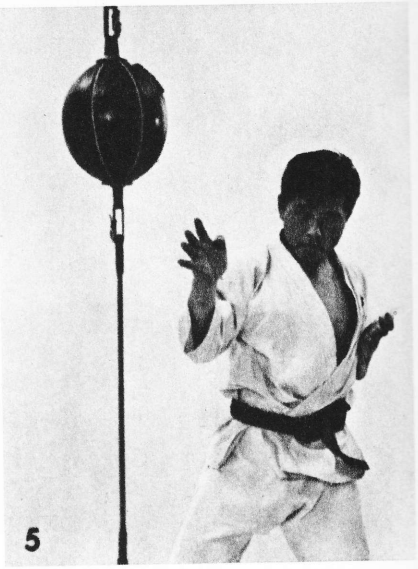

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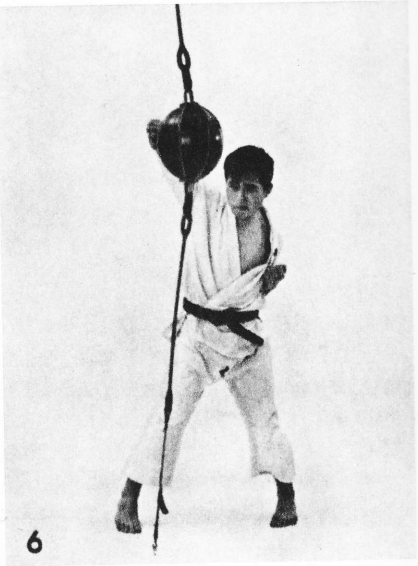

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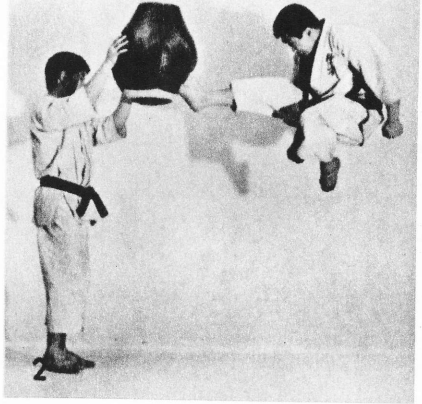
e. sandbags and punching-balls

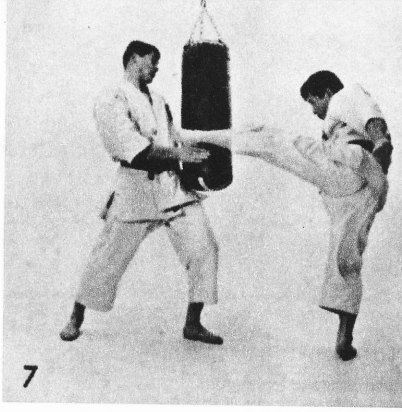
Of course, sandbag and punching-ball practice develop strength, but they are even more important in building speed. Though padded-board practice is more important to karate, it does not pay to neglect the punching-ball and the sandbag. For karate purposes, sandbag and punching-ball training are divided into practice for the arms and practice for the feet.

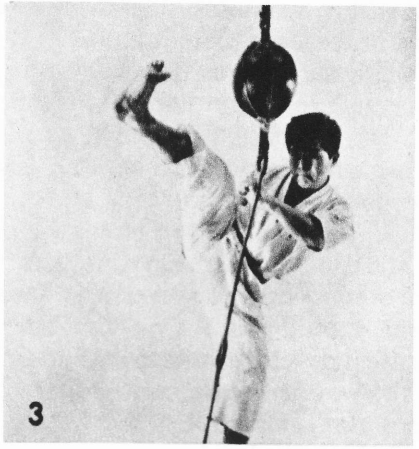
1. forefist thrust (right fist).
2. knee strike (first right then left knee). If the sandbag is light, have someone hold it while you practice.
3. knife-hand strike.
4. inner knife-hand strike.
5. spear-hand thrust with the punching-ball.
6. roundhouse strike.
7. right inverted-fist thrust to the punching-ball.

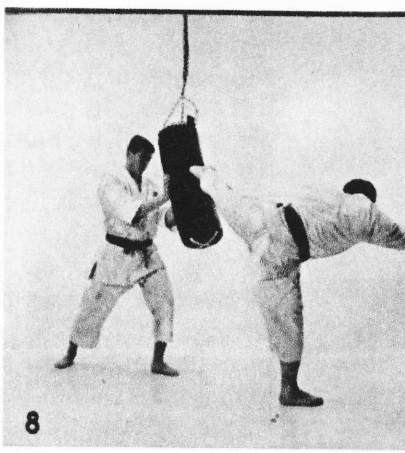
The head thrust is particularly effective when you have been seized at close quarters. Because something soft is better to use for practicing the head thrust, the punching-ball is very suitable. Be careful to practice this head thrust accurately and correctly.

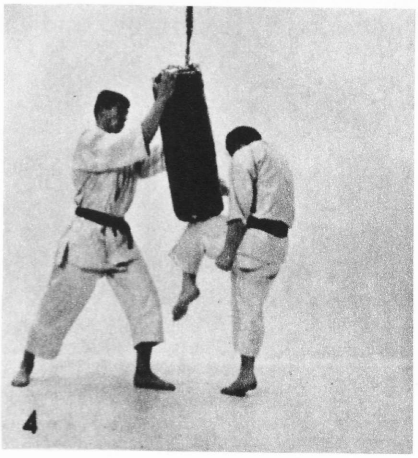
1. head strike to the punching-ball.

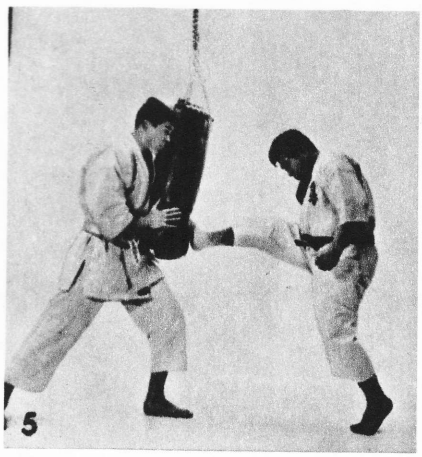


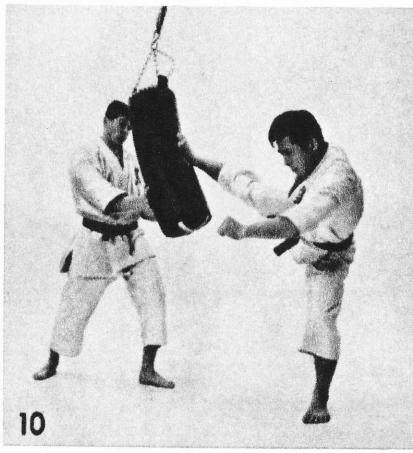


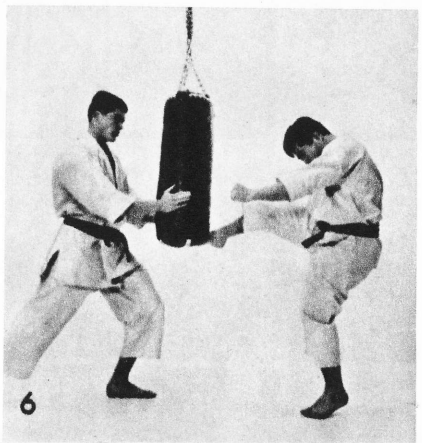


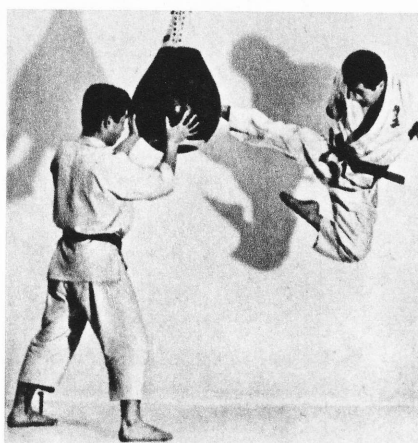












Like the feet, the legs demand constant practice with the sandbag and the punching-ball. Practice each exercise an average of over thirty times a day. Among the various karate kicks the most important to practice are the front kick, the leaping kick, and the roundhouse kick.

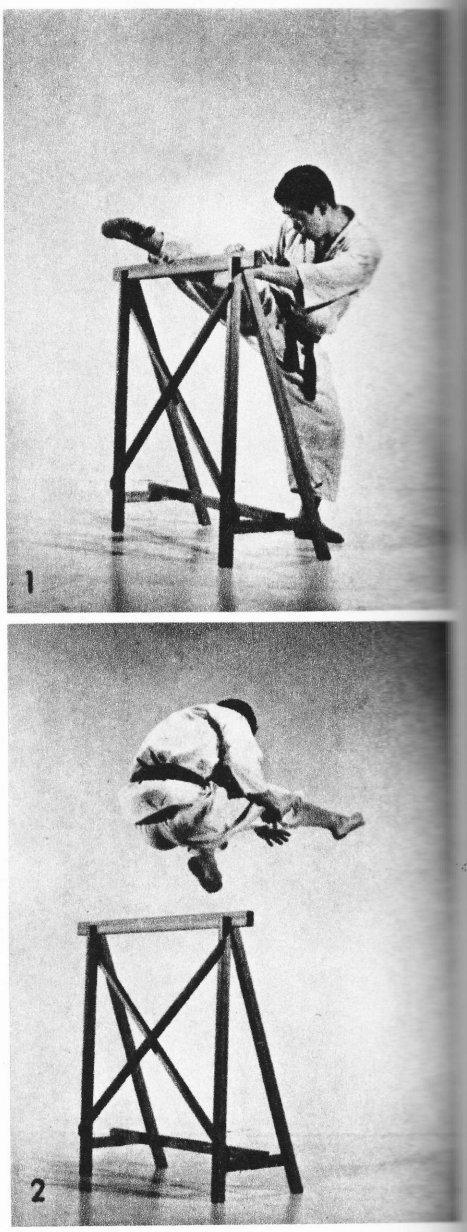
2. practicing a jumping kick to the opponent's chin.
3. right roundhouse kick.
4. knee kick.
5. front kick.
6. right kick to the groin.
7. left roundhouse kick.
8. left side kick.
9. jumping side kick.
10. roundhouse kick to the chin.
11. right jumping side kick.

f. the wooden horse

To develop the speed that is all-important in karate it is essential to train with the jump rope and the wooden horse.

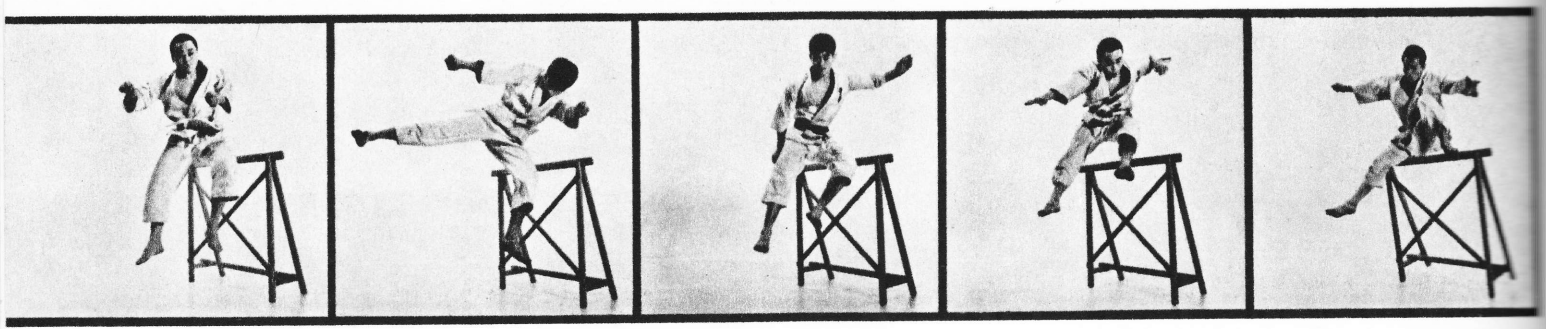
As you can see in the illustration, the karate horse differs from the usual gymnastics horse in that it is merely a simple-to-build wooden frame. For the Japanese people, the usual height for the horse is about 1.2 meters, but for taller people 1.3 or 1.4 meters may be better. Though there are a number of jumping methods, you must be able to clear the board within a running-start distance of under two meters. In jumping the horse, as in plain jumps, always execute either a high front or a side kick. To really polish your jumping techniques you must work at it long and hard. At the beginning, give yourself a running start of about fivemeters, and gradually work the distance down. In about six months a six-foot man should be able to clear a five-toot horse with no running start.

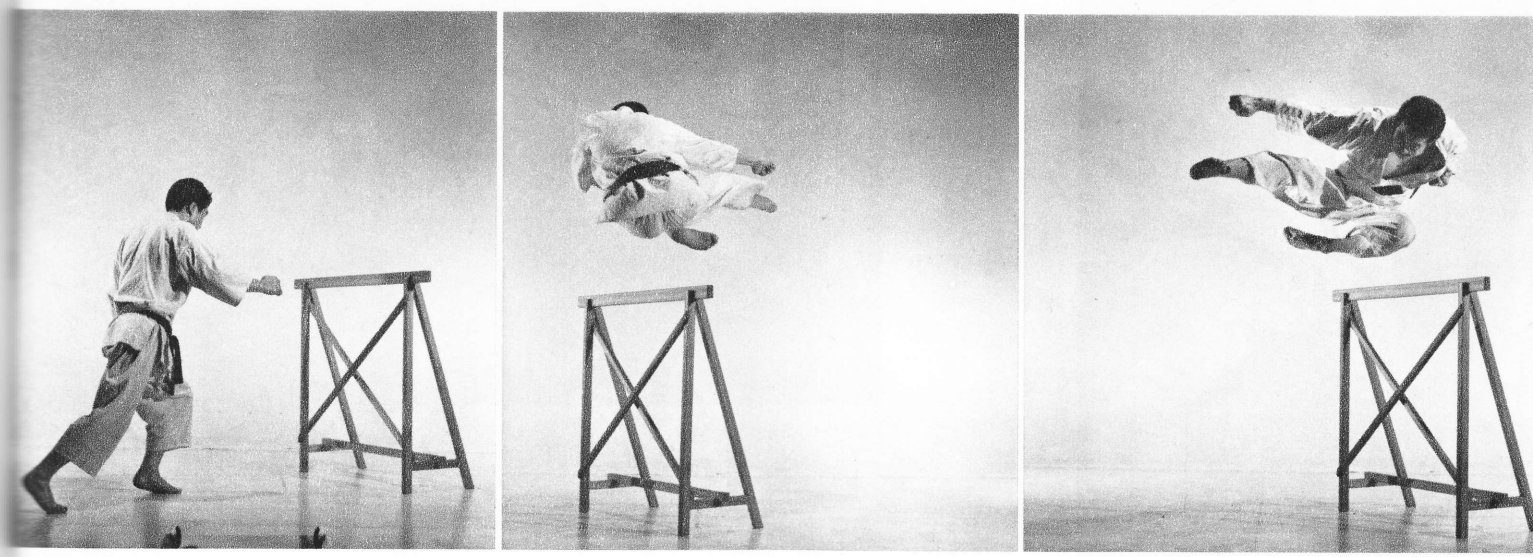
The wooden horse jumps are important to strengthen not only the legs themselves, but the kick as well. Anyone who wants to advance in karate, or in other words, anyone who wants to be stronger than his opponent, should give the wooden horse jump a great deal of his time because it develops vital speed and agility. The karate man should jump the wooden horse, as a preparatory calisthenic, at least thirty times and jump rope at least three hundred times a day. The most suitable wooden horse jump method is to jump in one direction and immediately turn around and jump again in the other direction.



1. before jumping, it is good to limber your groin.
2. good jump with a front kick.

These jumping and kicking methods are not suitable.

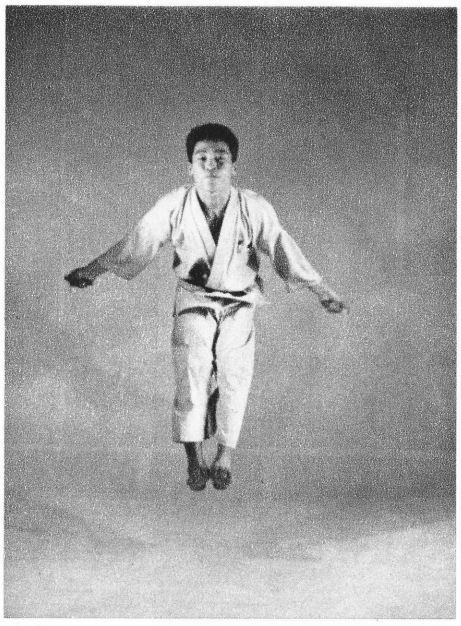


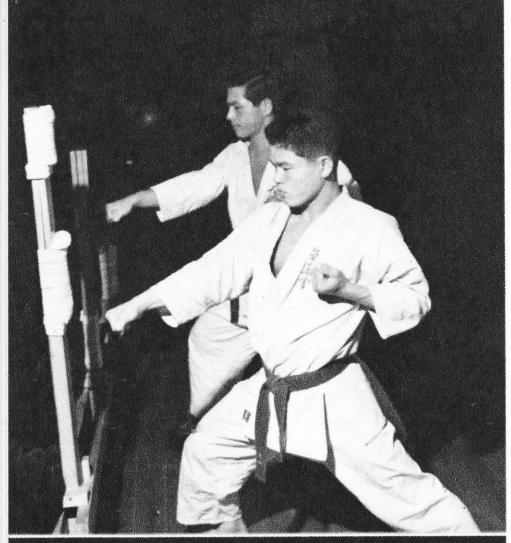


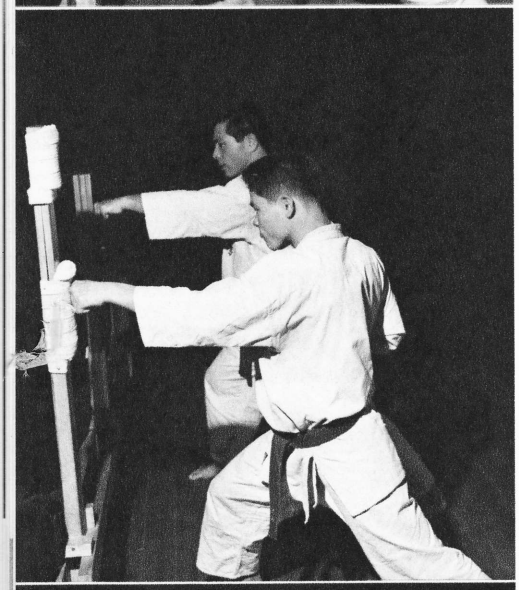
Beginning position for a side kick. The instant after the kick. This is the type of jump that only a man with seven to ten years of karate experience can manage. The model, 1.6 meters tall, with no running start jumped to a height of 1.8 meters while performing a side kick.

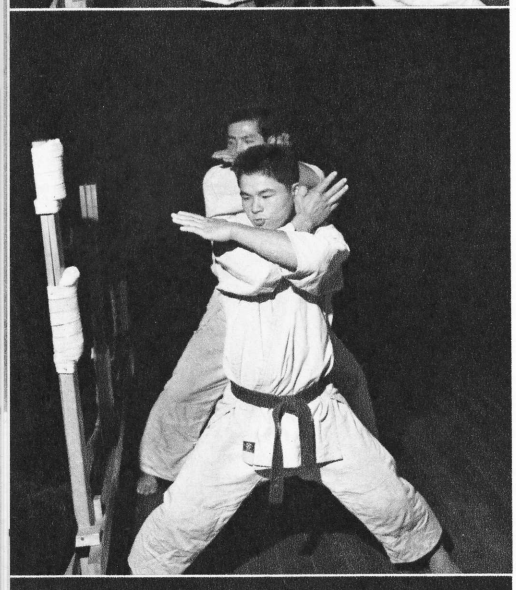
g. jump rope

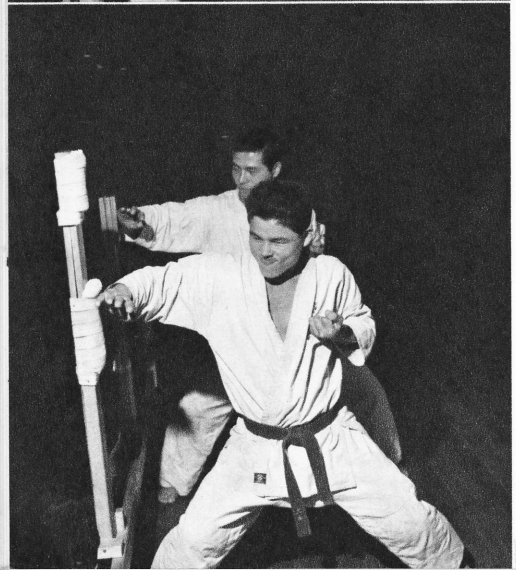
Speed is so important to karate that we could almost say that techniques and strength lose their value without it. Among the numerous speed-developing practice methods, the most effective is jumping rope. This is not the ordinary jumping rope that we played as children. In the karate training method, for every jump you pass the rope around twice. You should practice this about ten minutes a day till you get to the point where you can pass the rope around three times for one jump. There is no need to go into lengthy explanations of jumping rope. As in other sports, so in karate, the main aim of jumping rope is to improve the body's agility, make the eye sharper, and speed up the body's movements.

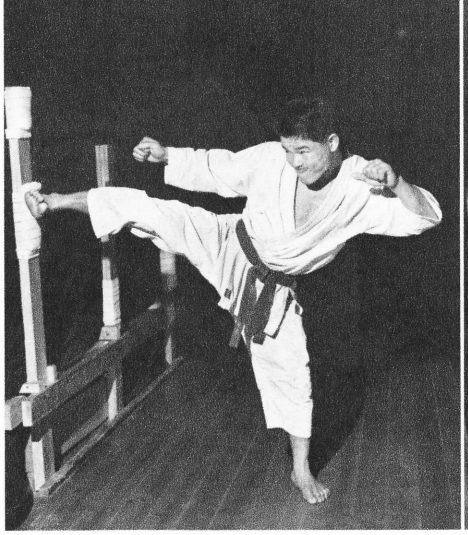








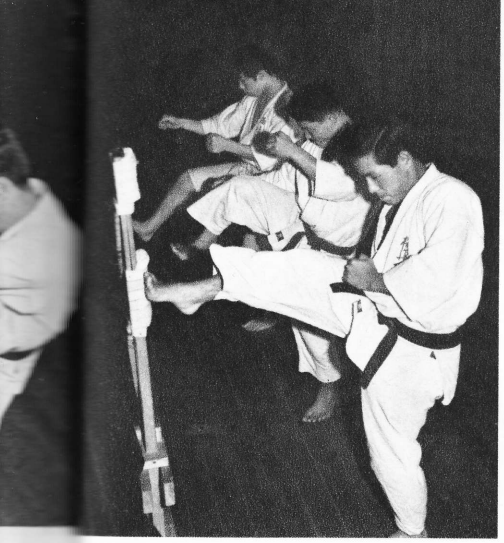




h. padded boards

Training with padded boards is reminiscent of the old days of Oriental martial arts, but it is also a very effective and very easy-to-do method of developing speed, grip, and timing. Avoid anything hard to practice on because the aim of padded-board training is not to put calluses on your hands.

1. position for the forefist inverted thrust.
2. instant of the thrust. Begin training with the padded board by thrusting it at lightly and gradually making your thrust stronger as you develop more power. Be sure you stand properly, feet flat on the ground and shoulders relaxed, and that your thrust is correct. Tense your solar plexus, your deltoid muscles, and the striking areas of your forefist. Exhale at the moment of contact and inhale as you withdraw your fist.
3. position for the knife-hand.
4. the instant of the strike.
5. side kick.
6. roundhouse kick.
7. front kick.



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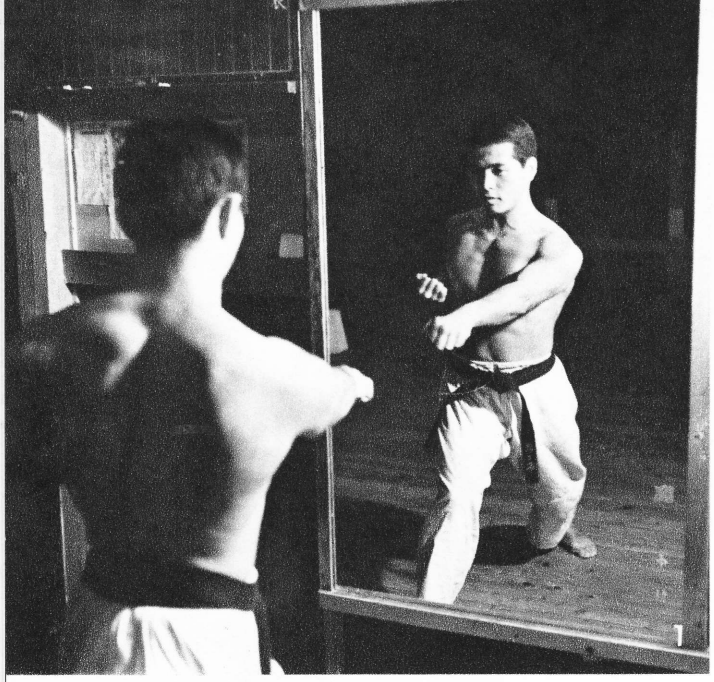
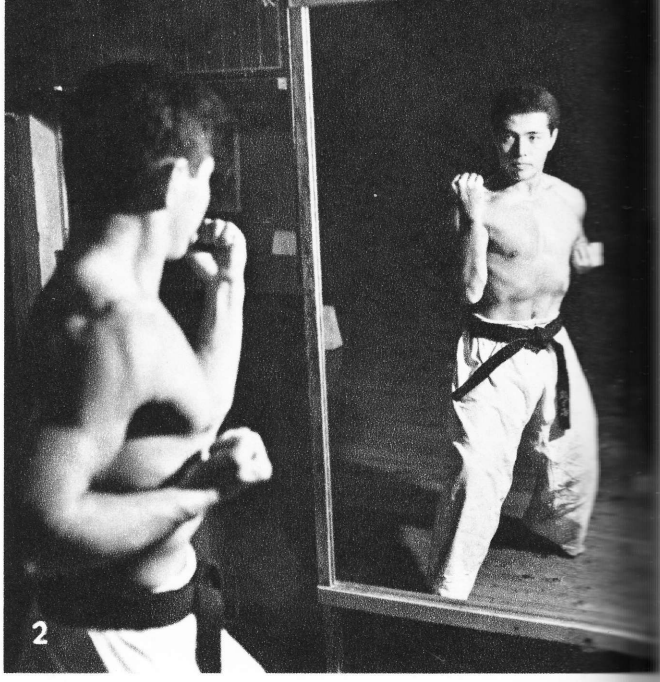
i. suspending a jar

In this training method, another one that reminds us of times gone by, we fill a jar or jug with sand, cover it so the sand does not run out, invert the jar and grip it by the bottom. By then turning the jar first to one side then the other, you can strengthen you wrists and grip, both useful in the covering techniques. You might substitute anything of suitable shape for the jar we have used.

1. the instant the model has gripped the jar.
2. turning it to the inside.
3. turning to the outside.

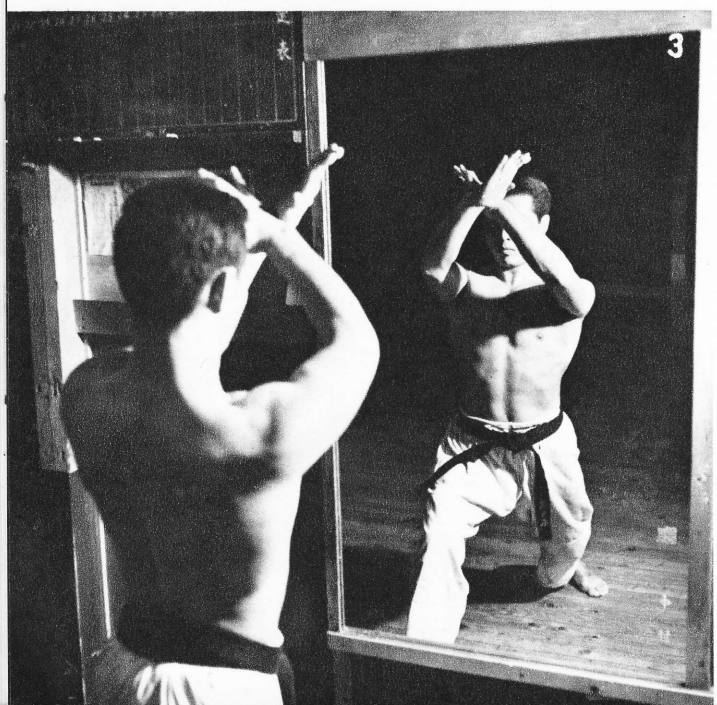


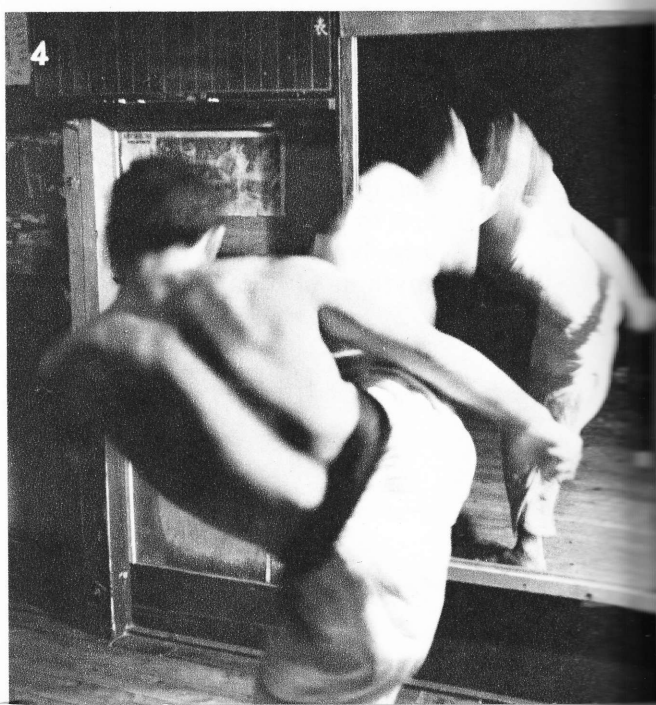


j. practice befor a mirror

One of the very best ways to correct your own techniques and get rid of bad habits is to watch yourself train in front of a full-length mirror, because it is much more difficult to correct yourself from the observations and advice of others than it is if you actually see what you are doing wrong. Practice before a mirror is particularly good for those doing a lot of work with the formal exercises and the practice fights, where in a state of absorption in what you are doing you can easily form bad habits.

1. forefist thrust.
2. middle inner block.
3. knife-hand cross block.
4. roundhouse kick.





CHAPTER

28 body structure and vital points

AS WE HAVE ALREADY NOTED, when all three vital elements, grasping power, speed, and timing, are concentrated in one karate attack or one blow, it is a simple matter to down your opponent or deliver a blow that means unconsciousness, or even death. On the other hand, regardless of how concentrated these three elements may be, if you miss the opponent's vital spots, even with double your usual strength, it will be difficult to get the better of him. It is possible to make a seated man completely unable to rise or to render him unconscious, or even to kill him, with one finger, if you know the vital points of his body.

Perhaps the reader doubts that a person can be killed with one finger, but dynamic and medical science have proven that it is not difficult to do. We cannot go into that proof here, but we would like to call to your attention the importance to life of the vital spots of the human body and the possibility of taking life away by the careful application of only a little pressure to them. Bear in mind, however, that though theoretically applying this pressure with one finger is simple, in actual practice it is much more difficult. It is so difficult, in fact, that out of the nearly 1,500 karate training halls and the many instructors in Japan, probably only two or three people can actually do it. In this case, again, the most important thing is training and complete mastery of the basics.

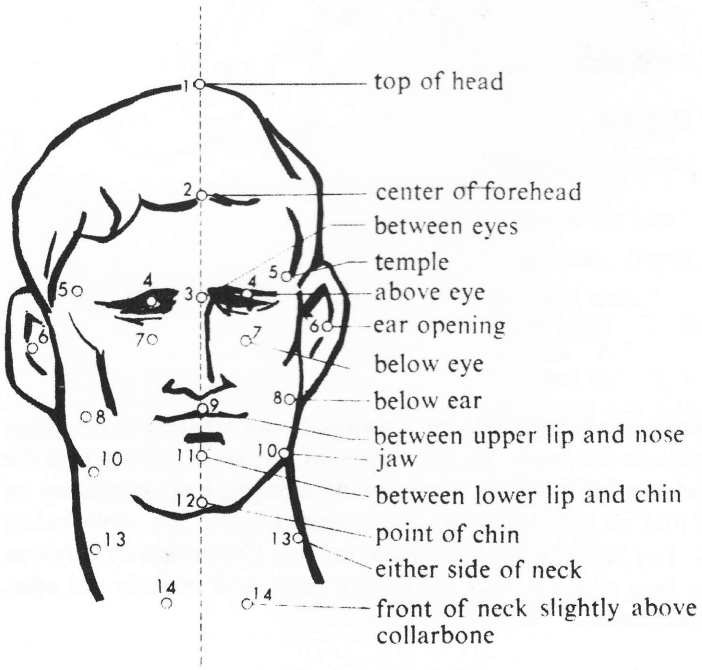
Not everyone knows the names of the parts of the human body that we use everyday because in daily life these names are inessential. Just as education, however, is necessary to daily life, so in karate a knowledge of the structure of the human body and particularly its vital points is indispensable to daily self-defense techniques. The illustrations on the next page show the vital spots used in karate.

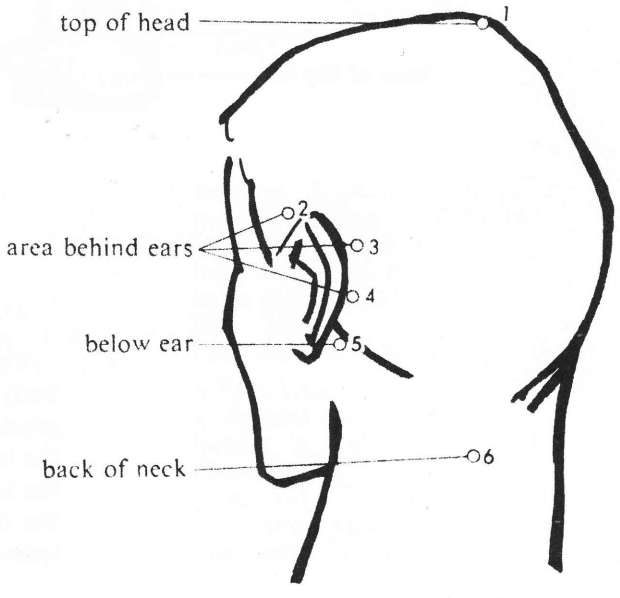
WHERE TO STRIKE
AND
WHAT TO USE

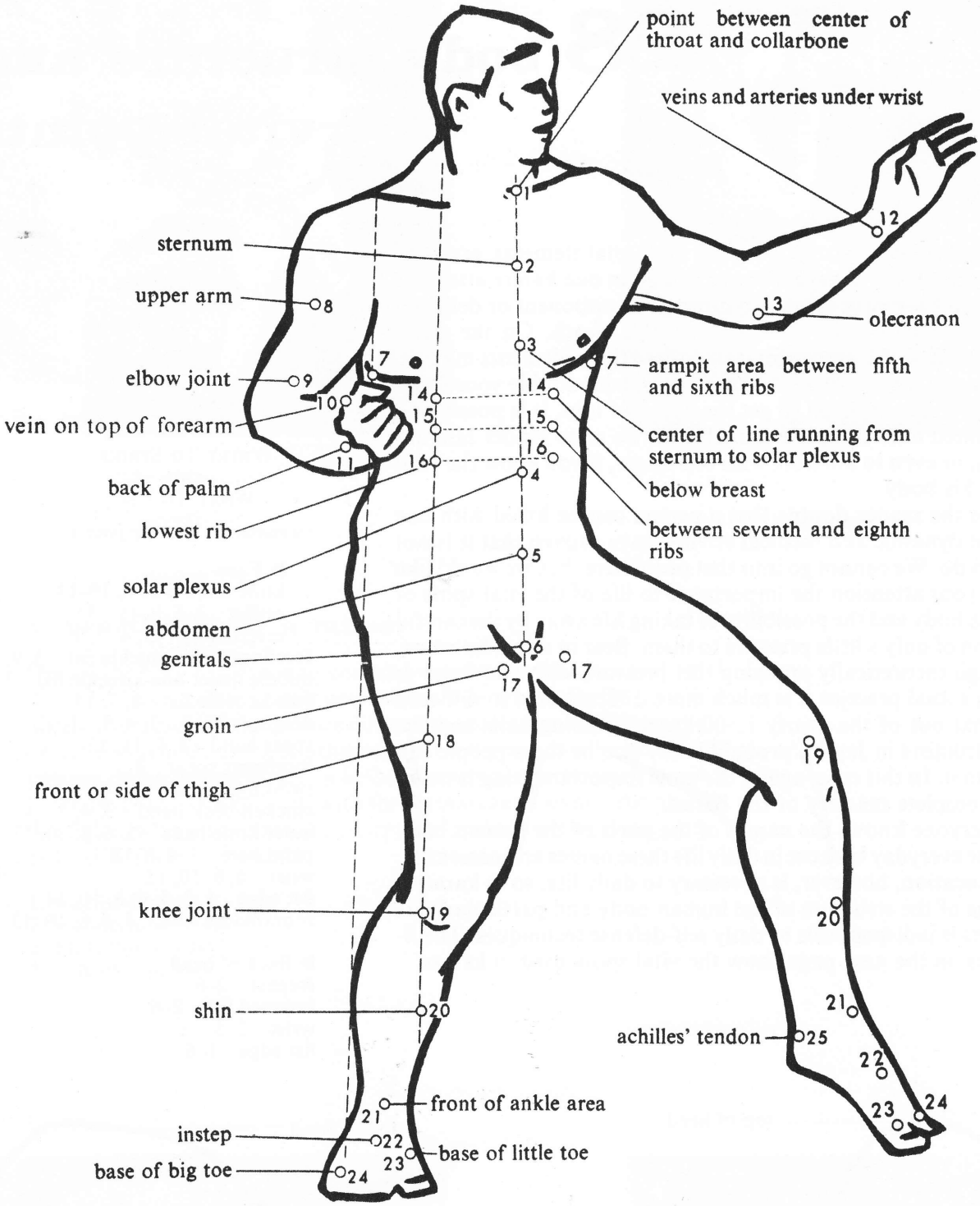
(weapons) (strike points)

▶ Face
knife hand 4–6, 8, 10–13
orefist 2–5, 9–11
inverted fist 3, 4, 7, 9
forefinger one-knuckle fist 3, 9, 11, 12
middle finger one-knuckle fist 3, 9, 11 12
two-knuckle fist 4, 7, 11
dragon's head 3, 4, 9, 11, 12
spear hand 4, 9, 11, 12
forefinger spear 4
two-finger spear 4
chicken-beak hand 3, 4, 7
inner knife hand 5, 6, 8, 10, 13
palm heel 3, 4, 8–12
wrist 6, 8, 10, 12
fist edge 1, 2, 5, 6, 8, 10, 14
roundhouse kick 5, 6, 8, 10, 13

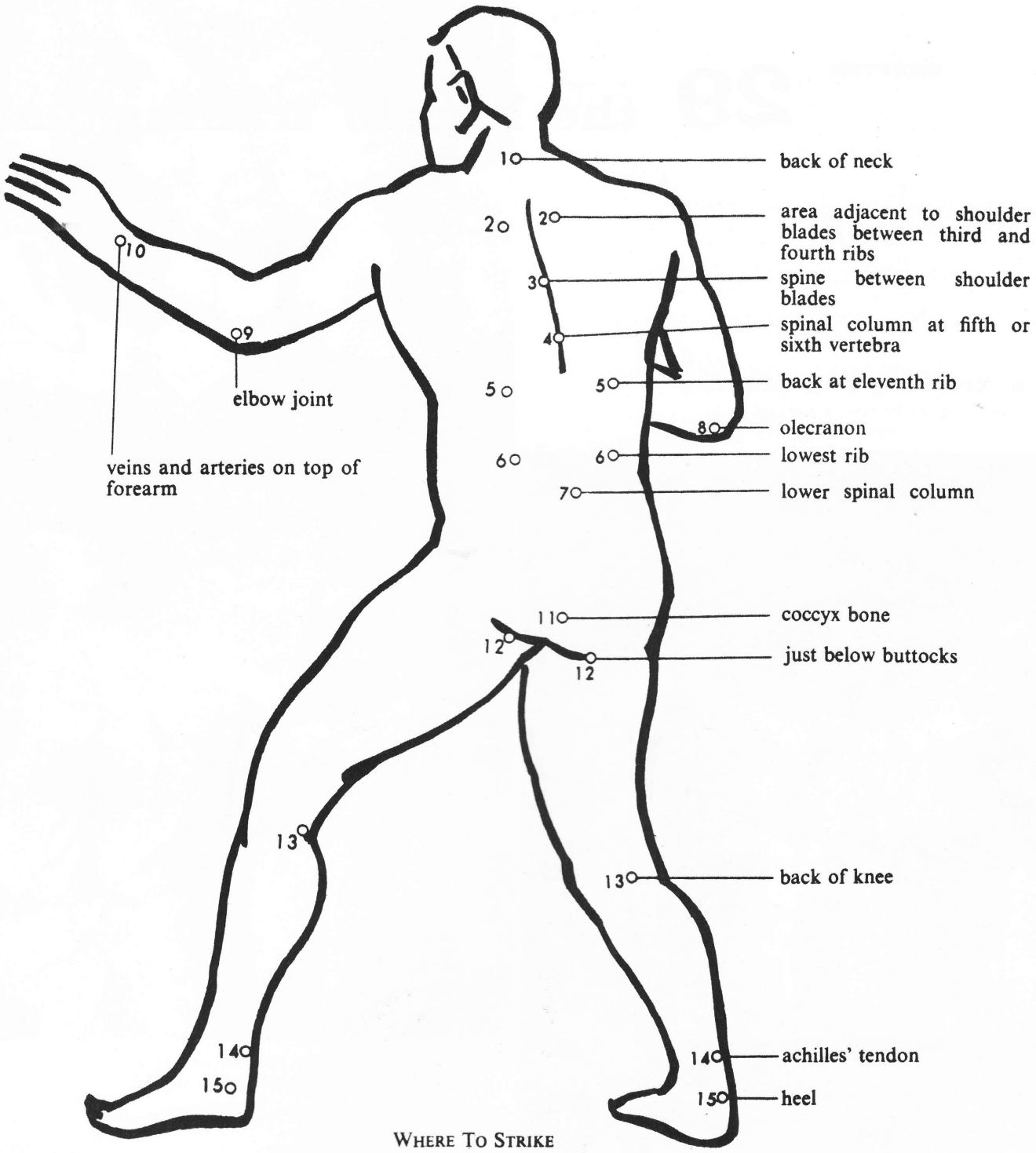
▶ Back of head
forefist 2–6
inverted fist 2–6
wrist 2–5
fist edge 1–6







The primary vital spots fall on a straight line midway the human body and include the forehead, the upper lip, the solar plexus, and the genitals. The secondary vital points fall on straight lines centering on the temples and include the spots below the ears and the spots below the armpits. The tertiary vital spots fall on two lines midway between the primary line and the two secondary lines and include the ribs, spleen, and abdomen.



Where To Strike and What To Use

(*weapons*) (*strike points*)

▶ Front view
knife hand 7, 14–16
forefist 2–7
inverted fist 3, 4, 7, 14–16
forefinger one-knuckle fist 1, 4
middle finger one-knuckle fist 1, 4
dragon's head 1
spear hand 1, 3, 4
forefinger spear 1, 3, 4
two-finger spear 1, 3, 4
inner knife hand 1, 7
palm heel 3–7
wrist 7, 14–16
fist edge 7, 14–16
roundhouse kick 1, 7, 14–16
knee kick 1, 6, 8, 17
front kick 3–6, 14–16
ankle kick 19, 21
heel 21–24
knife foot 4, 5, 6, 14–16

▶ Back view
knife hand 1
forefist 1, 5, 6
elbow 1–6
wrist 1–7
roundhouse kick, 5–7
front kick 11, 12

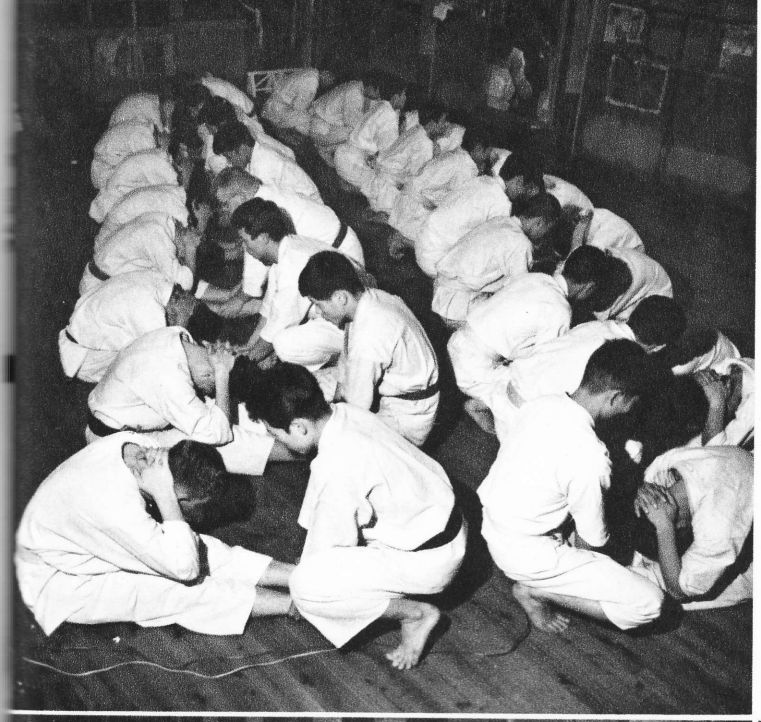
CHAPTER

29 the karate traning hall

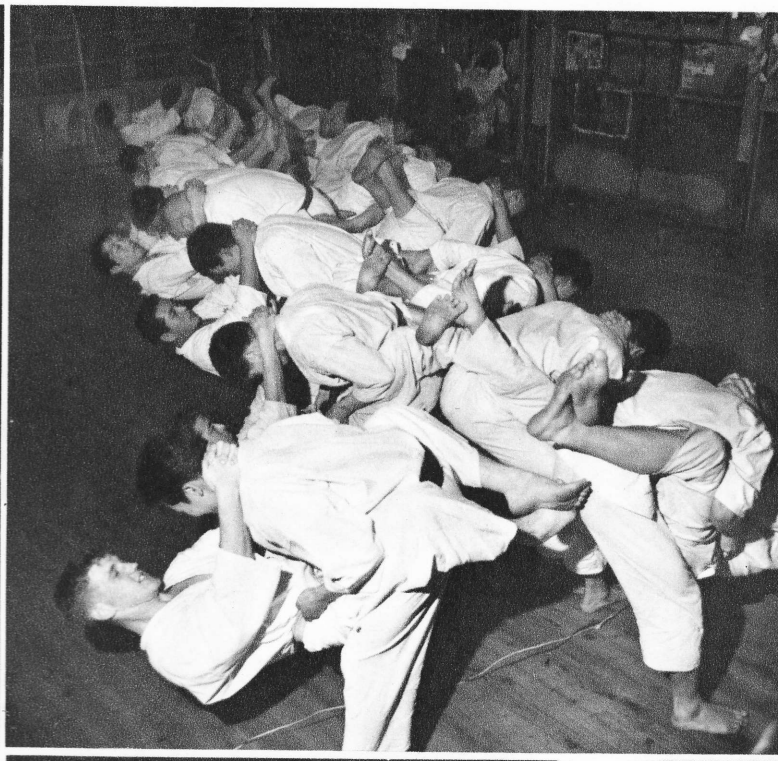
a. training hall practice

Blocking.

Back exercises.



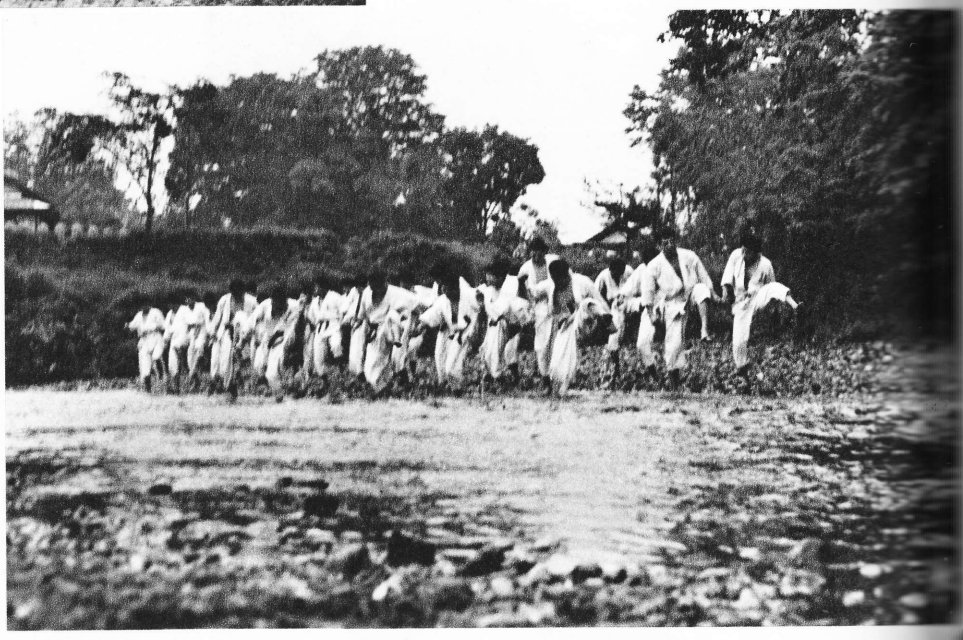
Leg and hip exercises (upper).
Leg exercises (lower).



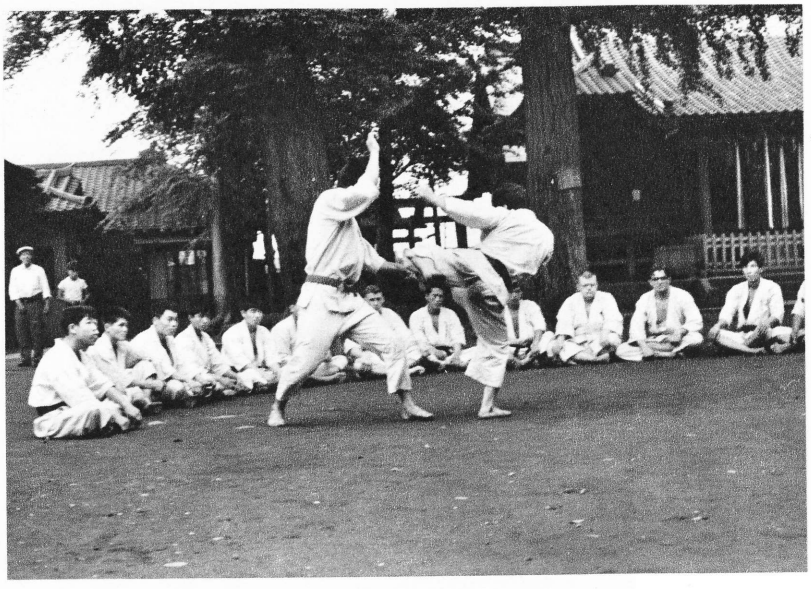
Stomach exercises (upper).
Reverse stance (lower).

b. outdoor training

Running.



Group kick practice in a stream.

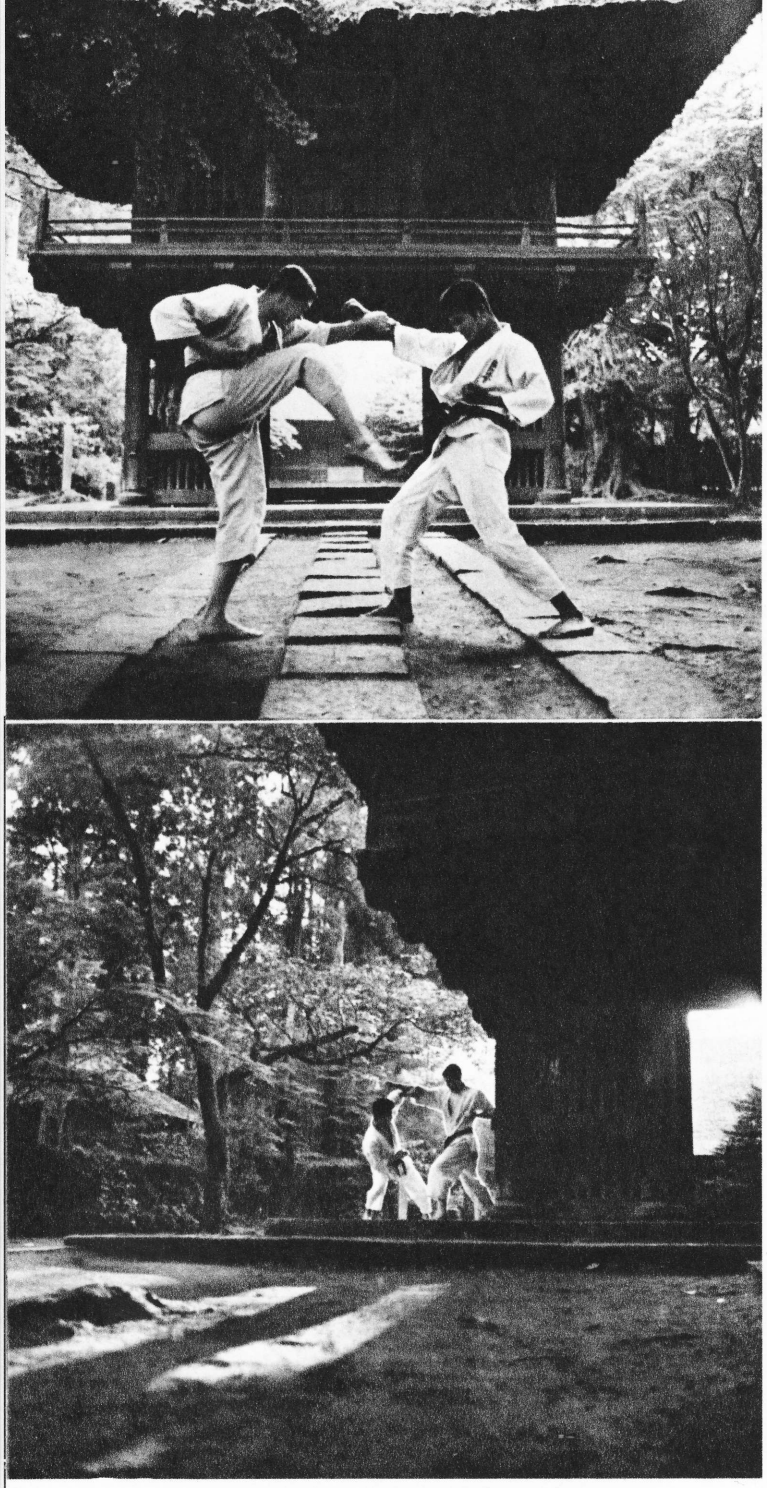


Roundhouse kicks in pairs.

Standing meditation with hands in the praying attitude.

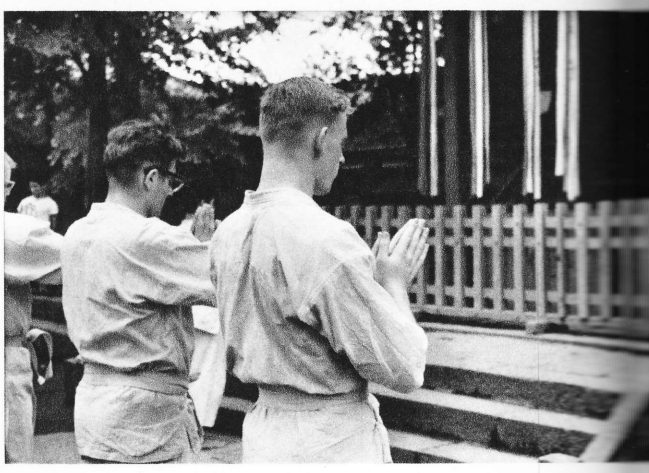
Three-step practice fighting.

Practicing strikes to the chin in the precincts of a temple.



The man on the left has seized the thrusting right hand of his opponent in his own left hand and is executing a front kick (upper). Right upper thrust and right upper block (lower).

Facing a stone wall and practicing the round-house kick.



Praying before the shrine.

1. training and the use of this book

Though, as might be expected, training methods vary and have good characteristics and weak points from training hall to training hall, in general, the over-all method is the same everywhere.

In any training hall, one of the first stipulations laid on the student is to abide by certain ceremonial customs. For this reason, the training hall is a sacred place where the courtesies are observed, the rules followed, and progress made. We say, "Be led by the gods and Buddha." Anyone who does not, will ignore the teachings of his parents, disobey the instructions of his teachers, and will be unable to make real friends. There is a particularly marked tendency among people who lack filial respect to disregard the counsel and advice of their teachers. Such people are only wasting their efforts, regardless of how diligently they train. Lack of a filial attitude is invariably evidence of cowardice which brute strength alone cannot hide. Historically, the warrior has always been a man who followed his god, honored his parents, and was faithful to his country. Valor will certainly come to the man who esteems the ceremonies and abides by the rules. We feel sure that the reader will agree.

The karate desire to temper body and spirit is not entirely for selfish benefit. The strength and quick thinking we develop must also be used to protect our families and the aged wise. Today, Man is earnestly seeking peace and happiness. Though perhaps he can hope to put an end to fighting and war death through his intelligence, the death that comes from fire, flood, earthquake, and other natural disasters is inescapable. In times of crisis, it is the power and wisdom of the karate master that come to the aid of people in danger. The true master of the martial arts, the real hero among heroes, is the man who is able to forget himself in his desire to help others. This is the real meaning and philosophy of the martial arts. The vital point is not to fear death and to be able to discern one's place in the order of things.

Today, or in the past, in the East, or in the West, we surely would be unable to point to an example of a true military man who was unfaithful to his own country. Warriors have all been patriotic men and men with a subtle love of all things. We must also remember that not only karate practitioners, but all who follow military ways, stand constantly on the thin line between life and death.

This should be our prevailing attitude, in the training hall, in school, and in society. From our very earliest karate training days, we must approach all that we do as if it were a real instance, an actual combat, or the very notion of progress becomes nonsense. Though people with a good kinetic sense make faster karate progress, without actual combats to participate in, no matter how fine their progress, it is, in essence, meaningless.

There is, incidentally, no cause to worry if your kinetic sense is not quite what it should be. To improve it, we recommend music, which, in addition to developing a better sense of motion, will also encourage gentleness and strengthen your will.

▶ Let us now turn to a brief explanation of the type of training a bran new karate student must undergo. The truth is, that if you follow the plan outlined in this book, you will be doing what you should do for general basic training. You should practise three hours three days a week, preferably every other day. The following chart sets forth a good daily training schedule. This regimen, interrupted with rest breaks, takes about two hours. For best results one should practise

training	*chapter*		*remarks*
preparatory calisthenics	4	10 min.	
basic training	6	40—50 min.	
formal exercises	8	20—30 min.	
practice fighting three-step one-step	9	20 min.	Concentrate more on training the feet than the upper body.
combined training	7	10 min.	Concentrate on the thrusts and blocks.
free-style practice fighting	9	30 sec. to 2 min. each about	Always use the basic thrusts, blocks, and kicks.
preparatory calisthenics	4	10 min.	Light exercises.
jump rope		50 continuous jumps	This strengthens the legs and hips and is vital for overweight people.
seated Zen meditation	23	30 sec.—1 min.	
bow			
clean-up and shower	20		

about three hours each session. Practising as much as your strength will permit, even alone in your spare time, is the best way to progress.

Training with various pieces of equipment (Chapter Twenty-Seven) is something to which to devote at least thirty minutes or an hour of your spare time before you begin the formal training session. Though the special techniques and training in parts three to five of this book are too difficult to learn alone. With a competent teacher and this book you can learn them if you study carefully.

▶ karate classifications

Karate is divided first into eight lower classes, beginning at eight for the very beginner and progressing upward to one. After the student has reached the first-class level, he is ready to begin training for the higher grades or *dan*. The grades begin at the first grade and progress upward through the fifth.

The new beginner, as we indicated, starts in class eight and wears a white sash. After about three month's training, if the student has mastered the basics up through Chapter Six of this book, he will have reached class six, where according to his rate of progress he will be entitled to wear the yellow sash of classes five and six. When he has completely mastered the basics he will be in either class four or three and will be able to wear the green sash. By completly mastering the basics we mean that he will be able, at any time and under any circumstances, to promptly perform the basics with a relative degree of speed and power. To reach classes two and one, where the student wears the brown sash, and is able to perform all the basics, the kicks, thrusts, and blocks, and *taikyoku* I—III and *pin-an* I—V with speed and destructive power and where his kinetic sense is considerably developed, usually takes from ten months to one year.

Once the student has arrived at this point, he is ready for the first-grade karate black sash. Usually only about one or two out of every hundred people get this far. Though karate may seem flashy, it takes much devoted work and serious effort to get anywhere in it. Hard training is the only way to achieve real karate power, and all the talk one hears in America about learning karate in three weeks is nothing but tall tales smelling of monkey business. There is no such thing as a super karate method. All of them are pure fiction, because training and psychological development are the only keys to karate success.

The first grade requires that your strength increase from what it had been in classes one and two to the point where you can break three boards with one strike. In addition to the basic techniques and the formal exercises, you must be able to perform the *sanchin*, the *saiha*, and the *tensho*. You should know more than thirty techniques for use in one-step practice fighting, you should be able to jump approximately four feet in the air, and you must know something of the theory of karate.

For the second class, you must know the *kanku* and the *gankaku* thoroughly, as well as the other formal exercises. You must be able to use fifteen stick techniques and sixty techniques for use in one-step practice fighting. It is probably fair to say that only one out of a thousand people ever gets to second-grade karate status. If a person's kinetic sense is poor, it takes from five to ten years to reach this level. Third grade requires the *hangetsu* and the *garyu* in the formal exercises and seventeen emergency self-defense techniques, plus 90 techniques for one-step practice fighting and five *kusarigama* techniques. To reach grade four a man must know 20 karate hand reversal techniques, 120 one-step fighting techniques, and twelve *shuriken* techniques.

A person is eligible for recommendation to grade five if all of the techniques through grade four have become an integral part of his being and if, in addition, he has developed social and personal characteristics that make him popular.

This system of classification is approved by the Japanese government and complies with correct rules. Because the hardest part of the entire system is getting to first grade, beginners should set that as their goal. Be patient and don't give up. If you make up your mind to do it, you can. The fastest way to success is a sober-minded attitude. Remember that once you have covered the first eight classes, the worst is over.

2. some formalities

There are naturally certain forms that everyone must fill out when he enters a karate training class, regardless of where it is. We offer for your reference some examples of the records we keep at our training hall.

The first example is of the entrance application each beginner must fill in to let the hall director know a little something of his character and background. The second is an example of the training-hall oath which we always recite at the end of each training session.

The third document is an example of the bylaws of a training hall.

a

No. ..... (B)

ENTRANCE PLEDGE

入門誓約書

I, the undersigned, upon being permitted to join your training hall, will obey the rules, will
私儀　今般貴道場に入門許可されました上は貴道場の規定を遵守し，

endeavor to conduct myself in a manner befitting a student even in my daily life, and will never
平素の生活に於いても修業生として恥かしくない行動につとめ，絶対

do anything to disgrace the hall.
に道場の名を傷つけるようなことは致しません。

I hereby swear that I will faithfully fulfill my duty.
こゝに忠実に自己の本分を守ることを誓います。

Sponsor's name (Signature):
保護者氏名　(seal) ㊞

Relationship:
及続柄

NEW MEMBER:
入門者

Name:
氏　名

Date of birth:　Age:
生年月日　満　才

Permanent residence:
本　籍

Present address:
現住所

Occupation (If a student, write the name of your school and your year: freshman, sophomore, etc.)
職　業 (学生は学校名並に学年を記入のこと)

Hobbies:
趣　味

Special skills:
特　技

Please state your future plans.
本人の希望について
記入して下さい

Date:
年　月　日

Signature　(Seal)
氏　名　㊞

Headquarters of the JAPAN KARATE-DO KYOKUSHINKAI
財団法人　日本空手道極真会本部

OYAMA TRAINING HALL
大　山　道　場

President: MASUTATSU OYAMA
館長　大山倍達殿

b. the training hall oath

The training hall oath
1. We will train our hearts and bodies for a firm, unshaking spirit.
2. We will pursue the true meaning of the martial way so that, in time, our senses may be alert.
3. With true vigour, we will seek to cultivate a spirit of self-denial.
4. We will observe the rules of courtesy, respect our superiors, and refrain from violence.
5. We will follow our gods and Buddha and never forget the true virtue of humility.
6. We will look upwards to wisdom and strength, not seeking other desires.
7. All our lives, through the discipline of karate, we will seek to fulfill the true meaning of the way.

The Japan Karate-do Kyokushinkai Headquarters

c. training hall bylaws

1. This hall shall be called the Japan Karate-do Kyokushinkai. Its headquarters shall be at number 9–3, 3-chome, Nishi-Ikebukuro, Toshima-ku, Tokyo, Japan. The main aim of this hall shall be the cultivating of the personalities and the training of the bodies and spirits of its members.
2. This hall shall be the main office of the International Karate-do Association, under which there shall be national home offices in a number of countries.
3. This hall shall have the following officers: student officers, instructors, superintendent, general affairs director, directors, advisor, vice-chairman, and chairman.
4. Any applicant may be qualified as a member of the training hall when he completes the prescribed entrance application.
5. Thereafter, if he should for any reason leave the training hall, whether he naturally finish his course of training or become in anyway unqualified, he will still retain his qualified membership in the Japan Karate-do Association.
6. Any policies or decisions concerning the daily management of this hall made by the officers' committee or by the board of directors must have the approval of the chairman and the vice-chairman before they become effective.
7. The duties and functions of the officers' committee and the board of directors shall be as follows:
   a. The officers shall meet twice yearly; the board of directors shall meet twice yearly.
   b. Three officers shall come from among the students. The students and instructors will elect these three officers, who must be qualified and who must have attained a grade (*dan*) status.
   c. Training-hall officers will be exempt from payment of fees.
   d. The remaining members of the officers' committee shall be the hall chairman, the instructors, a consultant, and an advisor.
   e. It shall be the responsibility of the officers to discretely counsel and guide any of the students in any difficulty whatever.
   f. The term of office of the officers' committee shall be two years, but re-elections may be periodically held.
8. The officers and the directors shall appoint a time once yearly for a public exhibition meeting to demonstrate the technical skill level of the students.
9. Judging shall be held twice, once in the spring and once in the fall, according to the decision of the officers' committee and the board of directors. These judgings will determine the class and grade of the students and will be the occasion on which students will receive certificates attesting to their skill.
10. There shall be a general meeting of the entire training hall once yearly.
11. This general meeting shall consist of the chairman, the instructors, the officers, students, and all members of the Japan Karate-do Kyokushinkai.
12. Vital questions of management of the hall will be decided at the general meeting.
13. The general meeting will set the standards for the organization, but any decisions reached must be reported to the chairman.
14. For the continuance and upkeep of the training hall each student must pay the following fees:

		non-Japanese students
a. entrance fee	¥5,000	¥5,000
b. use fee (monthly) training hall	3,000	¥5,000
c. judging fees class	3,000	5,000 (headquarters)

		office)
grade	5,000	10,000
d. certification as branch office chairman		
in Japan	¥20,000	
abroad	50,000	

Fees must be paid even if the student is absent. Groundless failure to pay fees may result in judgement by the officers' committee or expulsion.

15. Anyone with a rating of second grade or higher, received from the headquarters, shall be eligible to be the chairman of an overseas branch office.

16. The appointing of a chairman of an overseas branch shall rest solely with the headquarters chairman.

17. By decision of the officers' committee, the chairman and the instructors may exempt students from payment of fees.

18. The officers' committee and the board of directors, with the approval of the chairman and the instructors, may offer minimum security guarantee to any student, essentially fine, but suffering deprivation.

19. Any student causing an accident shall be judged by the officers' committee and either punished or expelled.

20. All of the preceding bylaws, made by the officers' committee and a general meeting, and bearing the approval of the chairman of the hall and the chairman of the Japan Karate-do Kyokushinkai, are effective as of this date.

The Japan Karate-do Kyokushinkai

Association Chairman	Shyohei Mori
Training Hall Chairman	Masutatsu Oyama
Head Instructor	Tadashi Nakamura
	Shigeru Oyama
	Bobby Lowe
Instructors	Yasuhiko Oyama
	Miyuki Miura
	Seiji Kanemura
	Nobuyuki Kishi
	Terutomo Yamazaki
	Yoshiji Soeno
	Daigoro Oishi
	Katsuaki Sato

author's note

This is not merely an amusing story book. We wrote this book in the earnest hope that it will serve as a karate training classic wherever it goes.

There are two reasons for any shortcomings this book may have: first, we are only human and not gods and are likely to err; second, we were to some extent at cross purposes with the publisher because our original intent had been to produce a still more detailed, still deeper treatment of karate that would run to four or five hundred pages. Though we wanted to include all of the karate techniques, space limitations unfortunately did not permit. At the next opportunity, though that may be some years away, we hope to write still another more exhaustive treatment of the karate formal exercises and techniques. Many of the photographs and much of the text in this book come directly from our many years of living together with karate.

At present there is a karate boom in the United States and Europe, and we feel that in the near future karate will become truly worldwide. What is needed now is a theoretical and scientific background to prevent the karate of today from degenerating to a dance-like form. The karate formal exercises and techniques are the result of endless study and research on the part of the founders of the art in ancient times. Today, too, we must never regard even one formal exercises or one technique carelessly or willfully attempt to correct or change them.

Though we ourselves intend to spend much time and make a desperate effort in the future to learn more and more about the way of karate, we are not sure whether even then we will be able to grasp karate's innermost meaning. It is said that the karate masters of Sung-period China required fifty years to reach the full inner meaning of karate techniques. Later there were no masters who reached that inner meaning. Not only in the martial arts, but in everything we do, a real grasp of even a single truth requires heart-rending effort and labor that staggers human knowledge.

It will make us very happy if this book will serve as an aid and as a guide to those readers who want to learn and practice karate in its real meaning.

THE AUTHOR

Spring, 1965

glossary

age-uchi rising strike
ago-uchi chin strike
aikido one of the Japanese self-defense arts

atama head
bacchiki a Korean head strike technique
baruchiki a Korean foot strike technique
bassai one of the formal exercises
Bodhidharma an Indian monk who traditionally introduced zen Buddhism into China in the sixth century

budo a Japanese word that means the martial way or martial art

chabi "Thirty-six Techniques" originated from *taiken*

chakuriki the Japanese version of the Korean word *cha-rywk* indicating a training theory according to which strength is borrowed from something else

ch'an the Chinese word for zen Buddhism
chashi block-like practice tool with a handle

chudan-ate middle strike
chudan-tsuki middle thrust
chudan-uke middle block
chusoku ball of the foot
dan grade
empi elbow
farando martial way commonly used in the ancient Korean Kingdom of Silla

fudo-dachi stable stance
gankaku one of the formal exercises
ganmen-uchi strike to the face
gedan-barai lower parry
gedan-tsuki lower thrust
gedan-uke lower block
gokui the inner meaning of an art realized through the metaphysical workings of the sixth sense

Gorin-no-sho a work on the martial arts by the Edo-period warrior Miyamoto Musashi

Hagakure a guide book to the Japanese military disciplines

haisoku instep
haito inner knife hand
hangetsu a large step forward on the right foot, swinging the body to the left

heiko-dachi parallel open stance
heisoku-dachi normal stance
hiji elbow
hiji age-uchi rising elbow strike
hiji chudan-ate middle elbow strike
hiji jodan-ate upper elbow strike
hiji oroshi-uchi descending elbow strike
hiraken flat fist
hirate flat hand

hitosashiyubi ipponken forefinger one-knuckle fist
hiza knee
hiza-geri knee kick
hizo-uchi strike to the spleen
hokojutsu ancient Japanese walking techniques

Hsien-sui-ching a work on military arts brought to China from India by Bodhidharma

hyori-uchi top-bottom strike
ibuki karate breathing method
I-chi-ching a work on martial arts brought to China from India by Bodhidharma

ippon-nukite forefinger spear
jion one of the formal exercises
jodan-ate upper hit
jodan-tsuki upper thrust
jodan-uke upper block
jou-fa ancient Chinese hand-to-hand fighting concentrating on close grappling techniques

kakato heel
kakato-geri heel kick
kake-dachi hooked stance
kang-fa ancient Chinese hand-to-hand fighting involving primarily kicks and thrusts

kanku one of the formal exercises
kansetsu-geri ankle kick
kata formal exercises
keage high kick
keiko chicken-beak hand
kempo fist fighting
kiba-dachi straddle stance
kin-geri groin kick
koken bent wrist
koken chudan uchi-uke wrist middle inside block
kokutsu-dachi back leaning stance
kote forearm
kumite practice fighting
kusarigama a sickle and chain
lung-hua-ch'uan a Chinese hand-to-hand technique
mae-geri front kick
mawashi-geri roundhouse kick
mawashi kubi-geri roundhouse kick to the neck
mawashi-uchi roundhouse strike
mawashi-uke roundhouse block
morichiki a Korean queue strike
moroashi-dachi one-foot-forward stance
mu the zen nothingness or impassivity
murupuchiki a Korean knee strike
musubi-dachi open-toes stance
Naha-te one of the Okinawan karate schools

nakayubi ipponken middle-finger one-knuckle fist
nekoashi-dachi cat stance
newaza lying-down techniques
nihonken two-knuckle fist
nihon nukite two-finger spear

nogare	negative-retreat style of breathing used in combat
nukite	spear hand
okechiki	a Korean shoulder strike
omote-uchi	top strike
oroshi-uchi	descending strike
oyayubi ipponken	thumb one-knuckle fist
pin-an	one of the formal exercises
ryutoken	dragon's head fist
saiha	one of the formal exercises
sakotsu-uchi	strike to the collarbone
sakotsu-uchikomi	driving strike to the collarbone
sanbon kumite	three-step practice fighting
sanchin-dachi	*sanchin* stance
sayu-uchi	right-left strike
seienchin	one of the formal exercises
seiken	forefist
seiken ago-uchi	forefist strike to the chin
seiken chudan soto-uke	forefist middle outside block
seiken chudan-tsuki	forefist middle thrust
seiken chudan uchiuke gedan-barai	forefist middle inside block and lower parry
seiken chudan-uke	forefist middle inside block
seiken gedan-barai	forefist lower parry
seiken jodan-tsuki	forefist upper thrust
seiken jodan-uke	forefist upper block
seiken mawashi-uchi	forefist roundhouse strike or thrust
Shao-lin-ssu	a Chinese temple famous as the home of *shao-lin-ssu kempo*
shiko-dachi	sumo stance
shita-tsuki	lower thrust
shita-uchi	descending strike
shomen-uchi	forward strike
shotei	palm heel
shotei chudan soto-uke	palm-heel middle outside block
shotei gedan-uke	palm-heel lower block
shotei jodan-uke	palm-heel upper block
shuriken	knife for throwing
Shuri-te	one of the Okinawan karate schools
shuto	knife hand
shuto chudan soto-uke	knife-hand middle outside block
shuto chudan uchi-uke	knife-hand middle inside block
shuto ganmen-uchi	knife-hand strike to the face
shuto hizo-uchi	knife-hand strike to the spleen
shuto jodan-uke	knife-hand upper block
shuto sakotsu-uchi	knife-hand strike to the collarbone
shuto sakotsu-uchikomi	driving knife-hand strike to the collarbone
shuto-uke	descending double block
sokuto	knife foot
sonchiki	a Korean hand strike
Sun-tzu	a famous Chou-period Chinese work on the martial arts
t'ai-chi-ch'uan	one of the Chinese hand-to-hand techniques
taijutsu	unarmed fighting technique which is the parent of Japanese self-defense arts
taiken	Korean combat technique combining Chinese *kempo* and native Korean elements
taikyoku	one of the formal exercises
tameshiwari	techniques for breaking a variety of materials bare-handed
te	hand
teisoku	arch
tekki	one of the formal exercises
ten-no-kata	one of the formal exercises
tensho	a formal exercise featuring hand covering techniques
tettsui	fist-edge
toho	sword-peak hand
Tomari-te	one of the Okinawan karate schools
tsuruashi-dachi	crane stance
uchihachiji-dachi	pigeon-toe stance
uchi-uke gedan-barai	inside middle block combined with a lower parry
uraken	inverted fist
uraken hizo-uchi	strike to the spleen with inverted fist
uraken sayu-uchi	right and left inverted-fist strikes
uraken shita-uchi	inverted-fist low thrust
ura-uchi	bottom strike
ushiro-geri	back kick
wu-tang-shan	a native Chinese combat technique
yoi-dachi	stable stance
yoko-geri	side kick
yoko keage	side high kick
zenkutsu-dachi	forward leaning stance

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